

श्रीनीलकण्ठदीक्षितविरचितं

कलिविडम्बनम्

KALIVIDAMBANAM

by

Śrī Nīlakaṇṭhadīkṣita

Edited and Translated

by

Dr. Sunanda Y. Shastri

सङ्गणकसंस्करणं दासाभासेन हरिपार्षददासेन कृतम्

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एकमेव विक्रेते

उज्ज्वल ग्रंथ भांडार

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Publisher's Note

This is for my dear husband

Prof. Dr. Yajneshwar Shastri

I always enjoy scholarly discussions

with him and grateful for his

kind suggestions at every stage of life.

— Sunanda

Publisher's Note

Nīlakaṇṭha Dīkṣita was one of the prominent scholar-poets of medieval Sanskrit literature. He flourished in 17th century A.D. He was grandson of renowned Appaya Dīkṣita. He was versatile scholar and an accomplished poet. He has fifteen works to his credit, which comprises two epics, one commentary on Kaiyaṭa's famous commentary on Patañjalamahābhāṣya called Pradīpa, one drama and eleven long poems.

It is believed that he was a minister in illustrious king Raghunatha Nayaka's court. He was highly respected for his great scholarship and statesmanship. He reconciled the dispute between Śaiva and Vaiṣṇava sects amicably, which made him great peacemaker.

Kalividāmbanam is one of the most popular works of Nīlakaṇṭha Dīkṣita. As the title of the work suggests, its satiric form and mockery of the society of Kali age. This is the best specimen of mockery in Sanskrit literature. This work is prescribed as text book in several universities for Sanskrit study, but it has not been translated in English. Dr. Sunanda Shastri, has for the first time translated this work into English along with scholarly introduction on poet's life, date, works and summary of the text. Translation of Sanskrit text into English is not an easy task. It needs special skill. The translator has taken care to see that original meaning is expressed in proper terms. Translation is done in a simple and

lucid language. We appreciate and congratulate Dr. Sunanda Shastri for her commendable scholarly effort.

Sharada Jnana Peetham is proud to publish Dr. Sunanda Shastri's English translation of Kalividambanam in its Sharada Jnana Peetha Series.

Previously Sharada Jnana Peetham has published her book, titled "Teachings of Upaniṣads", which is widely acclaimed and prescribed as text book in Loyola Marymount University, Los Angeles, USA. We hope, This book of the learned scholar will be welcomed by the scholars, students and lovers of Sanskrit. Sharada Jnana Peetham looks forward to many more such works in service of Sanskrit literature by the same scholar.

Sharada Jnana Peetham,
1, Zelum, Patrakar Nagar, Pune
Yugadi, 19th March, 2007

Pt. Vasanta A. Gadgil
Founder - President,
Sharada Jnana Peetham

PREFACE

Nīlakaṇṭha Dīkṣita was one of the well-known scholars of medieval period. He belonged to scholarly tradition of Appaya Dīkṣita. He was erudite scholar of Vedānta, Vyākaraṇa and Mīmāṃsā. He was a versatile genius and composed epics, drama and devotional treatises on various subjects in Sanskrit. He also had great and subtle sense of humour, which is evident in Kalividaṃbanam. So far no substantial research work has been done on the works of this great intellectual personality, especially in English language.

I studied Kalividaṃbanam of Nīlakaṇṭha Dīkṣita in the first year of my college. From that time only, I was fascinated by the beauty and subtle humour or satire contained in it. I always loved to read and reread this work. Poet's minute observation of the society and its depiction in proper perspective always amazed me. His several descriptions bear astonishing similarity to present day society, like one practicing or performing rituals for exhibition, deceiving and opportunists astrologers, greedy relatives, quack doctors and so on. I always wondered, whether it expresses poet's own experiences in his lifetime. So many years have been passed, still, this important humorous text has not been translated into English. First time, an attempt has been made here to bring English translation of this work. I tried here to give exhaustive introduction on Nīlakaṇṭha Dīkṣita's life, date, and works and summery of present text. Kalividaṃbanam with English translation. This work is prescribed text in several Universities; therefore, Sanskrit verse coupled with word-meanings followed by English

translation is given. This would facilitate easy understanding of verse meaning for students and layperson. The care, while translating is taken that essence of verse is not lost. Diacritical marks are used for Sanskrit terms. The text is edited with the help of published manuscripts in Kāvyaṃālā Series, and minor works of Nīlakaṇṭha Dīkṣita, published by Sanskrit Academy, Osmania University, Hyderabad and in other places. I extend my heartfelt gratitude to Pt. Vasanta A. Gadgil, Founder President of Sharada Jnana Peetham, Pune, for accepting this work for publication and including it in the Sharada Jnana Peetha Series. He has always encouraged me to write more and more in and on Sanskrit. His wife, Mrs. Sudha Gadgil helped in the composing this work and came up with many good suggestions about book design. I am very much indebted to this illustrious couple. I thank my husband Prof. Dr. Yajñeshwar Shastri, profound scholar of Indian Philosophy, religions and Sanskrit, for going through complete manuscript and giving valuable suggestions. I am also thankful to Shri Kanubhai Bhavsar for printing this book neatly and carefully.

Yugadi, 19th March, 2007
Ahmedabad.

Sunanda Y. Shastri

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Introduction

Life, Date and Works of Nīlakaṇṭha Dīkṣita

Nīlakaṇṭha Dīkṣita was a versatile scholar of very high standing belonging to seventeenth century, in Southern part of India, i.e., today's Tamilnadu state. He was a scholar, a diplomat, a seer and peacemaker of his time. He belonged to a scholarly tradition for generation¹. Dīkṣita family was resident of Adayappal village in Arkat district in Tamilnadu. This village was received as honour (Agrahāra) to his family. Still, the descendents of Dīkṣita family reside there. Dīkṣitas belonged to the Bhāradvāja gotra and Sāmaveda tradition. His family was respected and patroned by kings since the time of his great-great grandfather Ācārya Dīkṣita or Narasimhācārya, around middle of the 15th century A. D. Narasimhācārya, was also called Vakṣassthālācārya because of one verse composed by him, which is an excellent example of Sandehadhvani, where he says, that, Varada (Viśnu) saw an extremely beautiful and golden-complexioned lady like the goddess Lakṣmī and he looked at his own breast.'

कांचित् काञ्चनगौराङ्गीं वीक्ष्य साक्षादिव श्रियम् ।

वरदः संशयापन्नो वक्षःस्थलमवैक्षत ॥ (चित्रमीमांसा - ७५)

Narasimhācārya was honoured in Kṛṣṇadevarāya's court. He had eight sons. Raṅgarājādhvarī, the fifth one was

a profound scholar and has believed to have performed many sacrifices. Raṅgarājādhvari, had two sons, the elder Gaṇeśa or Appaya Dīkṣita and younger Āccāna Dīkṣita or Cāru Dīkṣita. Elder brother Appaya Dīkṣita is well-known, versatile scholar of his time. He flourished in 1520 A. D. - 1593 A. D. He has thirteen treatises to his credit, viz. Śivādvaitanirṇaya, Citramīmāṃsā, Śārīraka-nyāyarakṣamaṇi, Harivaṃśasāra-caritavyākhyā, Kuvalayānanda, Mayūkhāvalī, Vidhiraśāyanam, Mādhvatantramukhamardanam, Upakramaparākrama, Caturmata-sārasaṅgraha, Citrapaṭa, Śivārkamaṇi-dīpikā, Lakṣaṇaratnāvalī etc. Appaya Dīkṣita was a well-known scholar of Advaita Vedānta. He was guru of famous Grammarian Bhaṭṭojī Dīkṣita and at the behest of Appaya Dīkṣita he wrote his famous treatise 'Tantrasiddhāntadīpikā'. Bhaṭṭojī Dīkṣita has praised Appaya Dīkṣita at the beginning of this work :

अप्पयदीक्षितेन्द्रानशेषगुरूनहं वन्दे ।

यत्कृतिबोधाबोधौ विद्वद्विद्वद्विभाजकोपाधी ॥

Diṇḍimasārvabhaumakavi has described Appaya Dīkṣita's extraordinary scholarly prowess in the following verse :

बद्धस्पर्धान्यविद्वत्प्रमुखपरीमुद्रणोन्निद्रमेधा-

शिल्पिंस्त्वामप्पयज्वन् कथय कथमिव द्रोग्धुमल्पाः प्रगल्भाः ।

क्रीडाचञ्चलपेटाहतकरटिघटाकुम्भकूटाधिरुढ-

प्रौढाटोपायमूढाः किमु मृगपतये रोहिता द्रोहितारः ॥

Tradition ascribes one hundred and four books to Appaya Dīkṣita. Appaya Dīkṣita was invited by many kings to adorn their courts, of which, Cinnabommarāja - King of Velore, Cinnatimma, who probably belonged to Trichanapalli and Venkaṭapati - the king of Pennukonda, were graced by his presence.

Appaya Dīkṣita's younger brother Āccāna Dīkṣita was also a great scholar. He was said to be expert in six Śāstra's. He died quiet at an early age, of only thirty-seven years of age (1523 A. D. - 1560 A. D.) Āccāna Dīkṣita had two sons, the eldest was Nārāyaṇa Dīkṣita and the younger was Appai Dīkṣita. Nārāyaṇa Dīkṣita's period is, 1546 A. D. - 1581 A. D. He married Bhūmidevī and had five sons², viz., Āccāna, Nīlakaṇṭha, Cinnappayya, Candrakalāvataṁsa and Atirātrayāḷī, of which Nīlakaṇṭha Dīkṣita was the second³. Nārāyaṇa Dīkṣita himself was a good poet. His commentaries on Sāhityaratnākara and Mahāvīracaritam are famous.

Nīlakaṇṭha Dīkṣita describes his father as 'Āmbikāpuruṣāvatāra' - incarnation of goddess Āmbikā in the form of male, since he was ardent devotee of goddess Āmbikā. Nārāyaṇa Dīkṣita's scholarship is praised by his son Nīlakaṇṭha Dīkṣita in his Gaṅgāvataraṇa epic (I-49) where he called his father as ocean of knowledge. He says :

नारायणाध्वरीन्द्राय नमोऽस्तु ज्ञानसिन्धवे ।

शारदा यत्कटाक्षाणां साप्यवेतनकिङ्करा ॥

(Gaṅgāvataraṇa-I.5)

Nārāyaṇa Dīkṣita also was shortlived like his father. He died at an early age of only thirty five years. At the time of his death, children were of quiet an young age. Bhūmidevī with her five sons was living at Adayappala - their ancestral village. At about 1582 A. D., Appaya Dīkṣita came to live at Adayappala probably to look after his brother's son - Nārāyaṇa Dīkṣita's family. Appaya Dīkṣita lived in Adayappala about ten years. After that he went to chidambaram⁴. There, he expired at the age of seventy-three, in 1593 A. D.

Nīlakaṇṭha Dīkṣita born in 1576 A. D. was about sixteen years of age of the time of demise of his grand uncle Appaya Dīkṣita. Though, Appaya Dīkṣita was an eminent scholar of his time and an outstanding exemplar in his family, Nīlakaṇṭha did not have opportunity to spend much time with Appaya Dīkṣita and learn under his auspices. He might have spent little time with Appaya Dīkṣita, when Appaya Dīkṣita came to live at Adayappala. Appaya Dīkṣita might have taken care of the younger brother's grandsons and their mother. Nevertheless Nīlakaṇṭha spent time with his grand uncle and wise enough to understand his greatness and scholarship. He was greatly influenced by Appaya Dīkṣita's scholarship, personality and unflinching devotion towards Lord Śiva. He has praised Appaya Dīkṣita in many words and at several places. Probably, Appaya Dīkṣita also had developed admiration and love for this prodigious child. Śivānandayogīndra- the famous poet in his 'Appaya-Dīkṣitendravijayam' has described the treatment given by Appaya Dīkṣita to child Nīlakaṇṭha, though there is no historical proof for that. In this text Śivānandayogīndra has given few anecdotes revealing Appaya Dīkṣita's loving attitude towards Nīlakaṇṭha and Nīlakaṇṭha's intelligent personality, his love and faith in his grand uncle. One of the anecdotes is : one day Appaya Dīkṣita talking to Nīlakaṇṭha said, "Dear child, you can get everything in life, but you have no luck of sitting in your father's lap and listening to his sweet words." Young Nīlakaṇṭha replied, "I am even luckier than the gods. I have received instructions from you in many sciences. I do not long for anything else than your grace. I have lived with you, ate with you and enjoyed your affection. The spiritual science, I learnt from a realized soul like you, could there be anything higher than that

in this world ? Since childhood, I do not know father, Guru, god or bosom friend, but I know you and you are my only saviour.”

Hearing such answer, Appaya Dīkṣita gave him five Śivaliṅgas and a copy of Raghuvamśa epic of Kālidāsa. Nīlakaṇṭha inherited unflinching devotion towards Lord Śiva from his grand uncle Appaya Dīkṣita. It is also believed that Nīlakaṇṭha was blessed by goddess Mīnākṣī, because of Appaya Dīkṣita.

The famous poet Śivānandayogīndra, who wrote ‘Appaya Dīkṣitendravijayam’ poem, has stated that, Nīlakaṇṭha became wellversed in different sciences and finished learning at the age of twelve. This sounds like poetic exaggeration. Nīlakaṇṭha Dīkṣita himself admits in Śāntivilāsa, that he earned his erudite scholarship by serving guru and taking immense efforts to learn spiritual science (Brahmavidyā) since childhood.

आकौमाराद् गुरुचरणशुश्रूषया ब्रह्मविद्या ।

स्वास्थायास्थामहह महतीमर्जितं कौशलं यत् ॥⁵ (शांतिविलास-8)

Nīlakaṇṭha went to Tanjore after his grand uncle's death. This was around 1593 A. D. At that time Tanjore was ruled by Nāyaka clan. Nāyaka kings were lovers of learning and scholarship. Famous king Acyuta Nāyaka was ruling and his son Raghunātha Nāyaka was emerging on political scene, when Nīlakaṇṭha went to Tanjore. ‘Raghunātha Nāyaka’s period is supposed to be 1575 A.D. to 1630 A.D.’⁶ Raghunātha Nāyaka himself was a scholar and was consciously active in preserving Indian learning and different branches of knowledge. Tanjore region was also very fertile land due to presence of Kavery river and its tributaries. Royal family's benevolent attitude towards

learning and natural richness of land made Tanjore a center of learning. Nīlakaṇṭha came to Tanjore to learn under the expert guidance of his guru Veṅkaṭeśvaramakhī who was son of Govinda Dīkṣita. Govinda Dīkṣita was a famous scholar and chief minister of king Acyuta Nāyaka. He was a successful diplomat-administrator. He was famous for his justice. He had eight sons and two of them were famous for their illustrious scholarship. Elder among the both was Yajñanārāyaṇa Dīkṣita and younger was Veṅkaṭeśvaramakhī. Yajñanārāyaṇa was a very good poet. King Raghunāthanāyaka was extremely pleased with him. King himself arranged for Yajñanārāyaṇa's training in poetics. Yajñanārāyaṇa Dīkṣita was minister in king Raghunāthanāyaka's court, for some time, after his father Govinda Dīkṣita. It is said that, younger brother Veṅkaṭeśvaramakhī also was minister for some time.

Veṅkaṭeśvaramakhī was expert in Mīmāṃsā. His treatise Tūptīkāvērtikābhaṛaṇa on Mīmāṃsā is well-known. He was also expert in music and wrote Caturdaṇḍiprakāśikā. Veṅkaṭeśvaramakhī probably lived in the Tiruvalur near Tanjore. Nīlakaṇṭha studied Vyākaraṇa and Pūrvamīmāṃsā under the auspices of Veṅkaṭeśvaramakhī. It is evident from the verses of Gaṅgāvataraṇa epic. He writes :

वार्तिकाभरणग्रन्थनिर्माण-व्यक्तनैपुणः ।
 श्रीवेङ्कटेश्वरमखी शिष्ये मय्यनुकम्पते ॥
 कुर्वती श्रवणे वार्णी कोमलां यस्य साहितीम् ।
 कर्णपूरशिरीषेऽपि काठिन्यमिव पश्यति ॥
 भान्ति यस्य पुरः शिष्या हस्तविन्यस्तपुस्तकाः ।
 तत्सूक्तिजान्हवीपूरत्रासेनेव धृतप्लवाः⁷ ॥

(Gaṅgāvataraṇa - I - 51-53)

“Śrī Venkaṭeśvaramakhī, whose profound scholarship is firmly established through the Vārtikābharṇa treatise, has graced me by teaching. When goddess Sarasvatī listens to his highly refined, soft and sweet literary compositions, she feels that the Śirīṣa flower on her ear is hard.”

“Afraid of his incessant speech-Ganges, disciples take refuge of the boats in form of books.”

Nīlakaṇṭha's great reverence for his guru can be clearly seen in these verses.

Nīlakaṇṭha belonged to the Sāmaveda tradition, which he seems to have studied thoroughly. He has mentioned many Sāman at various places in his works. He was also learned scholar of Kṛṣṇa Yajurveda. Knowledge of Kṛṣṇa Yajurveda is necessary for the sacrificial rites. Nīlakaṇṭha was 'Dikṣita' i.e. 'initiated' in order to perform sacrifice. Such 'initiated-ones' are supposed to perform Agnihotra (daily fire worship), then only they become eligible to perform Śrautayajña, i.e. sacrifices prescribed by Śrautasūtrās. His thorough knowledge of the sacrificial rites is evident from the sixth canto of his epic Śivalīlārṇava, where detailed sacrificial description is given. Though, Nīlakaṇṭha was having sound knowledge of Kṛṣṇa Yajurveda as the necessary prerequisite for sacrificial rites, he revered Sāmaveda immensely. He has mentioned proper names of many Sāman in his Nīlakaṇṭhaviṇayaṇḍa. viz.,

वैराजशार्करथन्तरवामदेव्यकालेयराजनमहाव्रतरौहिणाद्वैः⁸ ।

He mentions Saṅgrahaṇī Iṣṭi, in Nīlakaṇṭhaviṇayaṇḍa, which is performed by the king, in order to obtain the love of his subjects. In this sacrifice, at each step of the sacrificial horse, one small sacrifice is prescribed, which is described in detail as follows⁹ :

स्वायत्तामपि दुरतिक्रमात्प्रतापात् संगृह्णन् भुवि जनतां स सांग्रहण्या ।

मुक्ताश्वो धृतनियमः पदेऽस्य होमं कुर्वाणः समवसदग्न्यगार एव ॥

In many other places also his knowledge about sacrificial science is exhibited. He was also great scholar of Pūrvamīmāṃsā, since science of sacrifice requires knowledge of usage (viniyoga) of Vedic sentences in different sacrifices. Nīlakaṇṭha was trained in Pūrvamīmāṃsā under the expert guidance of his guru Veṅkaṭeśvarmakḥi, who was erudite scholar of this science. Nīlakaṇṭha's knowledge about Pūrvamīmāṃsā can be seen in the discussion about the fruit of Śrautayajña in his Nīlakaṇṭhavijayacampū.¹⁰

Nīlakaṇṭha's expertise in Vyākaraṇa can be seen from his refined language and his word on 'Kaiyaṭavyākhyāna', on Kaiyaṭa's Pradīpa - a commentary on Pātañjalamahābhāṣya. His brother Atirātrayajvā stated so in his Kuśakumudvatīya drama, that Nīlakaṇṭha authored Kaiyaṭavyākhyāna, Śivatattvarahasya and many other books : "Kaiyaṭa - vyākhyāna, - Śivatattva - rahasyādyanekaprabandhanirmātuḥ... pavitrakīrteḥ Śrī Nīlakaṇṭhamakhinaḥ." For a long time, His Kaiyaṭavyākhyāna was not available, but now some part of it is found. Thus, his authority on grammar is well established.

As stated before, Nīlakaṇṭha was erudite scholar of Vedānta. Vairāgyaśataka, Śāntivilāsa, Gururājastava, Śivalīlārṇava etc., are the glaring examples of his deep study and understanding of Vedānta. He has stated in Śāntivilāsa :

आकौमाराद् गुरुचरणशुश्रूषया ब्रह्मविद्या-

स्वास्थायास्थामहमहतीमर्जितं कौशलं यत् ॥

Nīlakaṇṭha remained with his guru Venkaṭeśvaramakhī, till 1605 A.D. Some scholars believe that probably he wrote epic Gaṅgāvataraṇa, while he was with his guru, i.e., before 1605 A. D. It is evident from the remark made by Nīlakaṇṭha about his guru in present tense¹¹. Moreover, Kaiyaṭapradīpaprakāśa might have been written before 1623 A.D. The reason is, Nīlakaṇṭha joined Tirumala Nāyaka's court as minister in 1623 A. D. and became too busy to attend the serious and time consuming business like contemplating, reading and writing. He has complained in Nīlakaṇṭhavijayacampū, that, 'due to busy workschedule, he could not even find time to write poems.' After 1608 A.D., he went to Madurai. Tanjore, probably, did not suit his self-respectful temperament. Raghunātha Nāyaka was fond of good literary compositions. There was no dearth of poets in his court, who would praise the king to attract his attention and seek reward. There are number of compositions available in praise of Raghunātha Nāyaka. Even, Venkaṭeśvaramakhī's elder brother Yajñanārāyaṇa Dīkṣita has written poems in his praise. Nīlakaṇṭha Dīkṣita was a great devotee of Lord Śiva and thought that Lord Śiva only can be a subject of praise in the poetry. He says in Kalividaṃbanam :

यत्संदर्भे यदुल्लेखे यद्व्यङ्ग्ये निभृतं मनः ।

समाधेरपि तज्ज्यायः शंकरो यदि वर्ण्यते¹² ॥

Moreover, this erudite scholar did not like to praise the mortals and their false virtues. Therefore, he criticises those who do so in Kalividaṃbanam :

वर्णयन्ति नराभासान् वार्षीं लब्ध्वाऽपि ये जनाः ।
लब्ध्वाऽपि कामधेनुं ते लाङ्गले विनियुञ्जते ॥
प्रशंसन्तो नराभासान्प्रलपन्तोऽन्यथान्यथा ।
कथं तरन्तु कवयः कामपारम्यवादिनः¹³ ॥

Nīlakaṇṭha went to Madurai, probably, his great devotion for Lord Śiva propelled him. Another reason could be, he was devotee of Lord Śiva and Pāṇḍya dynasty of Madurai were also ardent devotees of Lord Śiva. Some scholars think that, Tanjore was abode of Nīlakaṇṭha's guru Venkaṭeśvaramakhī, who was well established and renowned scholar. There was every chance that his disciples would be shadowed by his brilliance. Therefore, probably, Nīlakaṇṭha Dīkṣita left Tanjore for Madurai.

Nīlakaṇṭha, in his life-time, was established as a great scholar and must have been honoured by the kings and scholars, but there is no explicit proof that he served Pāṇḍya dynasty in the capacity of a minister. It is the tradition which speaks so. Nīlakaṇṭha has not mentioned anywhere in his works to support this view. But the tradition says that, the village Palamadaī was gifted to him by the Pāṇḍya king Tirumala, when Nīlakaṇṭha retired from his service. In the forward of Āccādīkṣitendravamaśāvalī, Published in 1923, P. P. S. Shastri has stated that, "the residents of Palamadaī have told to the revenue officers that, the village was presented to Nīlakaṇṭha Dīkṣita by Tirumala Nāyaka. Though, such edict or royal ordinance to that effect is not found so far.' Nīlakaṇṭha's younger brother - Atirātrayaīvā has mentioned in his Kuśakumudvatīya drama, that, Nīlakaṇṭha Dīkṣita was chief scholar in the royal court : 'सूत्रधारः नन्वस्येव सभानेतुरनुजन्मा विदितवेदितव्यः कविलोकमित्रमतिरात्रयाजी.'

W. Tailor, in his Translated Historical Manuscripts, Vol. II, mentions one particular instance, viz., 'In Tai month on Srimuga year (1626 A.D.), i.e., S.S. 1549 A.D., a Maṇḍapam in the Teppakulam was completed. Besides, agreeably, to the declaration of Ayyā Dīkṣitār, a brahmin versed in ancient language, the king commanded that the celebration of all the sacred amusements of the god should be conducted by the temple attendents according to the ordinances of the ancient books.' Nīlakaṇṭha Dīkṣita was known as Ayyā Dīkṣita according to Āccādīkṣitendravamśāvalī, which says,

“आच्चादीक्षितमात्मजं प्रथमजं सोऽजीजनत् पण्डितम् ।

त्वय्यादीक्षितमप्यतः कविवरं चित्रप्पयाख्यं सुतम् ॥

(आच्चादीक्षितेन्द्रवंशावली - 13)

A poet named Cakra, who wrote Citraratnākara, proudly declares that, 'King of Pāṇḍya clan, king of Cola and Nīlakaṇṭha Dīkṣita have praised Citraratnākara.' It leads to conclude that, by the time poet Cakra met Nīlakaṇṭha, Nīlakaṇṭha already was wellknown scholar, so much so that his opinion was counted at par with that of the kings. Poet Cakra says,

‘पुत्रं चक्रकविं गुणैकवसतिः श्रीलोकनाथः सुधीः ।

अम्मा चाजनयत् सतीजननुता यं मानितं सज्जनैः ॥

षष्ठस्तस्य कृतावजायत परिच्छेदो नुते पांड्यराट्-

चोलोर्वीपतिनीलकण्ठमखिभिः श्रीचित्ररत्नाकरे’ ॥

(चित्ररत्नाकर)

Nīlakaṇṭha Dīkṣita's younger brother Atirātrayajvā has written few things about Nīlakaṇṭha, which express his intense love and pride for his elder brother, and also tells that, Nīlakaṇṭha was in the royal court in the capacity of chief scholar. He writes -

विद्वद्वादविवादकालयुगपद्विस्फूर्त्यहंपूर्विका ।

निर्यद्युक्तिसहस्रदर्शितनिजाहींद्रावताराकृतिः ॥

कर्तुं कारयितुं तथा रसयितुं नव्यानि काव्यान्यलं-

भूष्णुर्भाति सभासभाजितमतिः श्रीनीलकण्ठाध्वरी ॥¹⁴

(कुशकुमुद्वतीय नाटक-प्रस्तावना)

Further he says, 'अयं किल भरद्वाजकुलपारावारपारिजातः, सकलकलासाम्राज्यसिंहासनाधिपतिस्तत्रभवतः श्रीमतो नारायणाध्वरिणः तपः परिपाकः, कर्ता काव्यानां, व्याकर्ता तन्त्राणां, आहर्ता क्रतूनां, व्याहर्ता सकलनृपसभासु, दिगन्तविश्रांतकीर्तिरपारमहिमा, मानवाकृतिः साक्षादेव दाक्षायणीवल्लभः, श्रीकण्ठमतसर्वस्ववेदी श्रीनीलकण्ठाध्वरी । ... एष खलु द्वितीयशंकररूपाणां अप्ययदीक्षितानां नमो नलचरितनाटकप्रबन्धा ।' (कुशकुमुद्वतीयम्, प्रस्तावना)

This piece shows Nilakaṇṭha Dīkṣita's expertise in many branches of knowledge. Words like 'Sabhānetu' and 'Sakalanṛpasabhāsu' suggests his leadership of scholars in the court. It does not say whether he was a minister or not. Smṛtis very clearly talk about the procedure of appointing chief Justice.' (Prāḍvivāka) and his qualifications and also talk about appointment of ministers and Amātya. Smṛtis also talk about the appointment of chief priest. Chief priest could be incharge of religious matters. Tailor's reference mentioned earlier says that a scholar named Ayyā Dīkṣita looked after the arrangement of festival in Hālāsyanātha temple and guided different rituals. Therefore, one can surmise that Nilakaṇṭha Dīkṣita was a chief priest in Tirumala's court.

In 1622-23 A.D., there was a rift and quarrel between Śaivas and Vaiṣṇavas. Nilakaṇṭha Dīkṣita was called to settle the dispute on behalf of Śaivas. This invitation might have

been extended from king Tirumala. He helped in settling the problem successfully and the statue of Ekapādeśvara was consecrated in the debated shrine at Nīlakaṇṭha Dīkṣita's behest. At that time, he was approximately fifty years of age. In the reconciliation of the rift between Śaiva and Vaiṣṇava sects around 1637 A.D., Nīlakaṇṭha Dīkṣita played major role. He carefully handled both Śaiva and Vaiṣṇava topics, respectively, in Nīlakaṇṭhavijayacampū and Mukundavilāsa. His success in the efforts of reconciliation of both the sects can be seen in the consecration of Ekapādeśvara image. Moreover, Nīlakaṇṭha Dīkṣita boldly declared 'Parabrahmācyutam - śāśvatam' in Nīlakaṇṭha-vijāyacampū, which probably helped to reduce the edge of conflict of both the sects. He believed in peaceful co-existence of all the sects. This approach can be seen in the following verse of Śivalīlārṇava epic, :

एकमातृप्रसूतानां ऐकमत्यप्रवर्तिनाम् ।

स्ववैमत्येन वैमत्यम् शास्त्राणां बालिशा जगुः ॥¹⁵

Nīlakaṇṭha Dīkṣita probably participated in many diplomatic campaigns ventured by Tirumala Nāyaka till 1635 A.D. Though, his exact standing in the Tirumala's court cannot be guessed as stated earlier, he must have been holding a very responsible post.

He got first hand experience of war, when Tirumala Nāyaka helped Portuguese to invade Ceylone (Srilanka) to fight against Dutch. This experience is reflected in the description of war and ocean in Nīlakaṇṭhavijayacampū.

Probably, after 1644 A.D., due to old age or unpleasant political circumstances, Nīlakaṇṭha Dīkṣita left Madurai to spend remaining days of life in peace and for spiritual practices. For this purpose, he selected a peaceful serene

spot on the banks of Tāmraparṇi river, which is known as Palamaḍai. People belonging only to his clan and heirs of his close associates live there even today. There is a legend regarding his retirement home, Palamaḍai, that is, when he was taking leave of king Tirumala Nāyaka, the king asked Nīlakaṇṭha Dīkṣita, whether he could be of any service to him. Nīlakaṇṭha Dīkṣita refused to take anything from the king. But, when Tirumala repeatedly implored Nīlakaṇṭha Dīkṣita to accept something, finally, Nīlakaṇṭha Dīkṣita said that he needed a place where even croaking of the cock is not heard. Today also, it is said that, croaking of a cock is not heard in Palamaḍai. The farmers who keep cocks are at distance from Palamaḍai. Nīlakaṇṭha Dīkṣita composed Śivalilārṇava epic in Palamaḍai. He installed Śivaliṅga and Goddess Maṅgalāmbikā there for his daily worship. Today also, temple of these two deities is standing there. He devoted himself completely for spiritual progress and probably was successful in attaining it. Nīlakaṇṭha Dīkṣita took Saṇṇyāsa Dīkṣā (initiation into monkhood) from Gīrvāṇendra, in his later days. His experience of spiritual fulfilment is expressed in his Gururājastava, where he says, Tīrṇosmi Pūrṇosmi ca (I have crossed Saṁsāra, I am whole.)

Nīlakaṇṭha Dīkṣita might have lived for a number of years at Palamaḍai after leaving Madurai in 1644 A.D. It is obvious from his compositions like Śivalilārṇava, Vairāgyaśataka, Śāntivilāsa and finally Gururājastava, which he wrote while in Palamaḍai. Exact date of his demise has not been ascertained by the scholars, but it is undebatably decided that it must have been later than 1650 A.D.

LEGENDS ABOUT NĪLAKAṆṬHA DĪKṢITA

1. Appaya Dīkṣita, in his later days, once called Nīlakaṇṭha and asked him what he wanted from the ancestral property. Nīlakaṇṭha replied that he only wanted Appaya Dīkṣita's grace and blessing. Nīlakaṇṭha's reply brought tears to great Appaya Dīkṣita's eyes. He presented a copy of epic Raghuvamśa written on palmleaf and a copy of Devīmāhātmya and blessed him that 'kingdom will come to you.'

2. Nīlakaṇṭha Dīkṣita, when came to Madurai, he used to deliver lectures on the scriptures in the Mīnākṣī-Sundareśvara temple. Tirumala Nāyaka used to come to temple every evening. Secretly, he listened many of his lectures and thought that, such a scholarly person should be his chief minister. Once Tirumala called assembly of scholars and put a question before the assembly, the question was, 'why the crow is called kākā ?' Nobody could answer the question. Finally, Nīlakaṇṭha Dīkṣita, sitting afar in the assembly, stood and answered that Indra's son Jayanta tried to peck at Sītā disguising as a crow. Rāma became angry and threw an arrow on him. Frightened son of Indra surrendered to Sītā and begged to be saved. Sītā forgave him and implored Rāma to spare his life. Rāma then forgave Jaynta. Seeing such act of kindness of Rāma and Sītā, all the crows gathered together and started praising both - Sītā and Rāma and said that who is equal to Sītā in forgiving and Rāma in kindness. Thereafter, the crows are called kākās. The answer given by Nīlakaṇṭha Dīkṣita is as follows :

सीतेव राम इव क्षमया दयया भुवन इह का कः ।

इत्यात्मघोषवचसा तज्जातीयानां तथैव संज्ञासीत् ॥

This answer was applauded by the assembly and Nīlakaṇṭha Dīkṣita was declared as chief minister.

There are few other legends which show Nīlakaṇṭha's popularity.

Nīlakaṇṭha Dīkṣita, though believed in peaceful co-existence of all sects, his heart was full of devotion towards Lord Śiva. He said that, 'Only Lord Śiva is my Lord and my deity. All other deities are (for me) for name's sake. (स स्वामी मम दैवतं तदितरो नाम्नापि नाम्नायते । शिवोत्कर्षमञ्जरी - 31). His ardent devotion for Lord Śiva found expression through his various compositions, viz., Caṇḍīrahasya, Śivalīlārṇava, Ānandasāgarastava, Śivotkarṣamañjarī and Śivatattvarahasya. He emotionally says, if one seeks the breaking of bondage, then one must follow the Paśupati (Lord Śiva) :

पाशो यदि मोक्तव्यः पशुपतिरेवानुसर्तव्यः ।

न खलु व्यतिमुच्यन्ते पशवः पाशेन संबद्धाः ॥

(वैराग्यशतक - 83)

Even in work like Kalividāmbanam, his unflinching faith in Lord Śiva can be seen.

It is difficult to draw any conclusion about his family life, date of marriage or name of his spouse. He probably got married before he left Tanjore. He being Agnihotri (who worships fire daily) it was necessary for him to become initiated (dīkṣita) to perform daily rituals and getting married was prerequisite to perform such ritual. Thus, tentative date of his marriage is about 1605 A.D. In the preamble of Kuśakumudvatīya drama, Atirātrayaḥjvā has enumerated Nīlakaṇṭha's qualities and family background, where first he says, 'fruit (son) of austerities of Nārāyaṇādhvarī... composor of poems etc., and then he states Dākṣāyaṇīvallabha' (dear husband of Dākṣāyaṇī). In the next sentence it is said that, 'the grandson of

Appayadīkṣita'. Thus, this preamble implies two things, viz., details of Nīlakaṇṭha's scholarly pursuits and of his family. Therefore, Dākṣāyaṇī' seems to be his wife's name. He had four sons, viz., Āccāna, Appa (Nārāyaṇa) Svāmimakhī (Gīrvāṇendra) and Samarapuṅgava.

Third son Gīrvāṇendra Dīkṣita was a scholar, whose 'Śraṅgārakośabhāṇa' is available today. He also wrote 'Kārtikeyavijaya' poem. Āccādīkṣitendravarṁśāvalī describes that -

श्रीनीलकण्ठमखिनस्तनयस्तृतीयः श्रीस्वामिदीक्षित इति प्रथितो जगत्याम् ।
यः कार्तिकेयविजयाभिधभाष्यकर्ता यं सर्वशास्त्रनिपुणं प्रवदन्ति सन्तः ॥

Among Nīlakaṇṭha Dīkṣita's own brothers, Appa Dīkṣita or Cinnappaya wrote.' Tantrasiddhāntadīpikā' and 'Durūhaśikṣā. His youngest brother Atirātrayajvā wrote 'Kūśakumudvatīya' drama, 'Tripuravijayacampū' and 'Citramīmāṁsādoṣadhikkāra'. His brothers were brought up in the same scholarly tradition as his and so were his four sons. But except the compositions of his brothers, Atirātrayajvā and Cinnappayya and son Gīrvāṇendra, the contribution of others is not so far available. His other brothers and sons might have contributed to the illustrious, scholarly tradition of his family, but unfortunately, nothing is available.

Nīlakaṇṭha Dīkṣita in his Śivalīlārṇava poem has mentioned Gīrvāṇayogīndra, who was a renowned Yogi and master of science of mantras. Nīlakaṇṭha Dīkṣita became close to him in his later days. Gīrvāṇayogīndra probably, initiated Nīlakaṇṭha in to monkhood (Sannyāsa) as well. Nīlakaṇṭha Dīkṣita has praised Gīrvāṇayogīndra in the following verse as -

अर्थेतनोः शैलसुतात्मकोऽस्मीत्यहंयुना किं फलमादियूना ।

गीर्वाणयोगीन्द्रमुपास्महे तं सर्वात्मना शैलसुतात्मको यः ॥

Works of Nīlakaṇṭha Dīkṣita

Gaṅgāvataranākāvya - This epic is the story of king Bhagīratha's efforts to bring the river Gaṅgā on the Earth. Gaṅgāvatarana contains six hundred verses and eight cantos. Major sources of this epic are : Bālakāṇḍa of Rāmāyaṇa and Vāmanapurāṇa. Many other Purāṇas also seem to have been consulted. This epic probably was written in the early days of his career, since he mentions his Guru Veṅkaṭeśvaramakhi and himself as his disciple. His devotion for his dearest deity Lord Śiva is expressed in this epic.

Nīlakaṇṭha-vijaya-campū : This is mixture of prose and poetry. The composition which is mixture of prose and poetry is called Campū. This epic is the famous story of 'Samudramanthana' - churning of the ocean - in order to obtain Amṛta-elixir of life. Lord Śaṅkara drank the deadly poison 'Hālāhala', which came out from the ocean. Nīlakaṇṭha Dīkṣita was inspired to compose this epic, because of his devotion towards Lord Śiva. He confesses so in this epic, that, 'the story of Lord Śiva, thus inspires me to compose this poem,' - Tadapi pravartayati mām śaṅkara-pāramya-saṅkathā-lobhah.

Mukunda-vilāsa-kāvya : This epic is based on Kṛṣṇa's life story. This epic probably consisted of eight cantos, since it is only partly available, i.e., first three cantos and fifteen verses of the fourth. This epic was probably written after 1640 A.D. Because, the descriptions of newly built Madurai by Tirumal Nāyaka is in it. Tirumala Nāyaka renovated Madurai around 1637 A.D.

Śivalīlārṇava Epic : This epic is based on sixty four līlās of Lord Śiva described in Skandapurāṇa. (Līlāsvanantāsvapi yasya dr̥ṣṭā līlācatuḥṣaṣṭiriyam purāṇe.-Śi. lī. 22-91). This epic contains twenty two cantos. He has dedicated this epic to Goddess Mīnākṣī. He says :

दत्ते त्वया वाङ्मयरत्नकोशे विक्रीय भुक्तं किल भुक्तमेव ।

शिष्टं त्वदङ्घ्र्योः पुनरर्पयेयं दयस्व मीनाक्षि पुरेव मह्यम् ॥ शि.ली. 1.80

Nilakaṇṭha Dīkṣita has written ten small poems, viz., Raghuvīrastava, Caṇḍīrahasya, Śivotkarṣamañjarī, Ānandasāgarastava, Sabhārañjana-śataka, Anyāpadeśa-śataka. Gururājastava, Śāntivilāsa, Vairāgyaśataka and Kaliviḍambanām. Raghuvīrastava, Caṇḍīrahasya, Śivotkarṣamañjarī, Ānandasāgarastava and Gururājastava are five stotra poems. Sabhārañjana-śataka depicts different moral thoughts. Anyāpadeśa-śataka points out defects in the society using different symbols. Śāntivilāsa and Vairāgyaśataka are expression of his spiritual thoughts. Kaliviḍambanam is fun made of kali age.

(1) **Raghuvīrastava** : The complete name is Rāmāyaṇasāra Saṁgraha Raghuvīrastava.' The gist of epic Rāmāyaṇa is given in thirty three verses.

(2) **Caṇḍīrahasya** : This poem (stotra) is composed in Vasantatilakā metre and consists of thirty-six verses. This is based on 'Durgāsaptaśatī'. This is praise of Goddess Ambikā.

(3) **Śivotkarṣamañjarī** : This small poem describes the greatness of Śiva. Nilakaṇṭha has cited many stories from different Śaiva Purāṇas in order to establish Lord Śiva's greatness. Nilakaṇṭha being an ardent devotee of Lord Śiva uses every opportunity to praise Lord Śiva.

(4) **Ānandasāgarastava** : There is a legend behind the composition of Ānandasāgarastava. The construction of

Pudumaṇḍapa was going on in Madurai. Sculptor Sundaramūrti Asāri was sculpting Tirumāla's senior queens statute. A minute piece on the right thigh of the statue broke and a very minute depression was created there. Sundramūrti tried again but second time also same thing happened. Sculptor became unhappy and told this to Nīlakaṇṭha Dīkṣita. He meditated on the problem and told Sundaramūrti to leave the statue like that. King Tirumala came to know about this incident. He knew there was a black spot in the same place on his queens right thigh. The king angrily gave orders to arrest Nīlakaṇṭha Dīkṣita and burn his eyes with camphor. Nīlakaṇṭha Dīkṣita was doing his daily worship when the soldiers came. Nīlakaṇṭha Dīkṣita became aware of the whole thing by intuition. He burnt his own eyes by camphor, before soldiers came. He sent message to king that whatever punishment was ordained has been implemented. King regretted his rash decision and understood the truth. He went to Nīlakaṇṭha Dīkṣita and implored him to pray to God to restore his sight. Nīlakaṇṭha composed Ānandasāgarastava in praise of Mīnākṣī. According to some scholars this is the description of his experience of Nirvikalpa Samādhi. This praise has one hundred and eight verses. Ānandasāgarastava is composed in Vasantatilakā metre.

Gururājastava : It is composed in the praise of his spiritual guide Gīrvāṇendrayogī. He had firm belief in Gīrvāṇendrayogī, that he only would help him in the path of Liberation. He says :

सर्वारम्भपराङ्मुखस्य जरया भग्नस्य रुग्णस्य मे ।

गीर्वाणेन्द्रसरस्वतीचरणयोश्चिन्ता परं तारिका ॥

This poem has twenty eight verses and twenty seven verses are in the Śārdūlavikrīḍita metre and one in 'Svagātā' metre.

Vairāgyaśataka : This is a poem of one hundred and one verses. Vairāgya means detachment. Vairāgya is presented as kingdom. Intellect is minister, courage is the army. Peace is treasure and the whole universe is country. It talks about detachment as the best medicine on the sorrows of Samsāra.

Śāntivilāsa : This poem consists of fifty one verses. This is contemplation of the futile nature of worldly life. One experiences different troubles and distresses in this world, still one does not become detached. This poem is in Mandākrāntā metre.

Sabhārañjanaśataka : It has one hundred and five verses. This is kind of teaching for day to day life in the society. Though the name of this poem is 'Entertainment of the Assembly', it is more like 'teaching the assembly'. This is collection of different verses composed on different occasions and collected under one title.

Anyāpadeśaśataka : This has one hundred and one verses.

Kaliviḍambanam : This has one hundred and two verses. The faults in society created by the Kali age are here wrapped in humour.

Nalacaritanāṭaka : This drama of six acts is composed on the story of King Nala. This drama probably is incomplete or some part of it is lost, since Nala Damayantī's marriage and happy life is depicted and suggestion of their future separation is given in sixth act. Thus it can be safely said that the drama is incomplete.

Kaiyaṭa-tattva-rahasya : This is commentary on Kaiyaṭa's 'Pradīpa', commentary on Pātañjala-mahābhāṣya. Nīlakaṇṭha Dīkṣita's brother Atirātrayajvā has introduced

him as "Commentator on Kaiyaṭa's Pradīpa". For long time this commentary was not available. Partly it became available on palm leaf. Photocopy of this palm leaf manuscript is available today in Madras University. Only fifty four pages are available.

Śivatattvarahasya : Lord Viṣṇu has explained the one hundred and eight names of Lord Śiva to Gaurī in Skandapurāṇa (Śaṅkarasamhitā, Śivarahasya-khaṇḍa). Nīlakaṇṭha Dīkṣita gives dictionary meaning of each name followed by explanation according to Śaiva Āgamas, etymology, figures of speech etc.

Only Śivatattva-rahasya is enough to show his expertise in different sciences.

The variety of Nīlakaṇṭha Dīkṣita's different compositions show a very rare combination of a scholar, a poet and an ardent devotee. He never lost the lightness of heart and sense of humour even under the pressure of his political duties and illustrious scholarship.

Kaliviḍambanam

Kaliviḍambanam is one of the small poetical compositions of Nīlakaṇṭha Dīkṣita. It consists 102 verses in Anuṣṭubha Chanda. Viḍambana means mockery, satire or imitation. This whole poem is full of loose verses satiring the ways of world in this Kali age. All these verses are clearly based on Nīlakaṇṭha's own experience and keen observation of human behaviour. The concept of Kali age depicted in Kaliviḍambanam as degenerated age is based on Purāṇas, Rāmāyaṇa and Mahābhārata and various scriptures. Nīlakaṇṭha sees this degeneration, devaluation of human beings, selfishness in the contemporary society. He cannot help but observe the inconsistency and contradictions in human nature and gives way to this observation through his pen.

Satire in Kaliviḍambana is wrapped in subtle humour. This is the kind of satire which gets appreciation instead of aversion. It is meant to show hypocrisy and vices in the society. People belonging to different strata of society, different professions and different stages of life are driven by selfish motive in their actions on many occasions. Lack of dedication and money mindedness in the people lead the society on wrong path.

Summary

Nīlakaṇṭha satires the so-called scholars who desire to win the debate resorting to shouting, and mocking in the assembly and not through real scholarship.

Many writers write the books for fame and money without the proper understanding of subject content. Foolish ones praise themselves. If they do not do so, then how they are going to get satisfaction of being praised ? Nīlakaṇṭha speaks

about teachers who are not well-read and therefore, avoid explaining difficult portions on different pretexts. Such teachers are really lucky if they get students having blind faith, satisfied with superficial knowledge and helpless.

Feigned astrologers have always been a target of criticism and satire. Nīlakaṇṭha suggests those good-for-nothing-ones to become astrologers, Māntrika, yogi or an ascetic. A Māntrika gets the credit when his clients succeed, and if they do not then Māntrika can extort more money on the pretext of a difficult task. Indeed ! happiness of the contented people and sorrow of the unhappy people is beneficial for the Māntrika, astrologers, yogis and ascetics. Silence of Māntrika and queer behaviour due to ignorance is valued more by the common people and adds to their greatness. Such fake astrologers take advantage of people's ignorance and helplessness. Nīlakaṇṭha advises astrologers to predict a baby girl to a pregnant mother and a - baby boy to an expectant father. Astrologers always should predict long life. If one lives long enough, then astrologer is credited, and if one dies early, no one comes back to ask. Astrologers are advised to give predictions in vague terms of double meaning. They should predict financial gain for wealthy and poor alike. Thus, they become popular. Astrologers true or feigned, they spread far and wide. There is not even few inches of space without them on this earth.

Nīlakaṇṭha satires the attitude of contemporary poets. Poets who can be bought with handful of grain, remove the faults and vices of their donor. They do not need any reason to praise their donor. For praising they do not see the virtues themselves, they simply imagine. Through their praising poems they earn food, clothes, horse, elephant and estate. Such Poets, indeed, sell the Supreme Brahman named 'Word' in form of drama and poetry, without understanding its value. They are like a farmer who harnesses the divine cow 'Kāmadhenu' to his plough. Is there any hope for such poets who praise false virtues, write meaningless poetry and consider lustful life as the best !

The plight of householders is humoured by Nīlakaṇṭha. Wife, father-in-law, mother-in-law, sister-in-law and brother-in-law are five prāṇas created by Kali for a householder. Son-in-law, Sister's son, maternal uncle and wife's relatives slowly gnaw his possessions like mice. Wife is always partial towards her relatives and biased towards her in-laws. Son-in-law tries to boss around while his brother-in-law is young, but when brother-in-law comes off age and wisely understands his responsibility, son-in-law runs away.

Fear of money lender in common man's mind is put in words by Nīlakaṇṭha. Money lender is a kind of ghost, by whose memory body becomes limp and after seeing him mind becomes listless. Even death awaits for proper time, but money lender has no time restriction for a visit.

Poverty is sad thing to talk about, but Nīlakaṇṭha has shown lighter side of it. Enemy can be conquered with wise diplomatic speech; disease can be cured with medicines, even the death can be averted by invoking Lord Śiva, but there is no cure for poverty. Poverty is the best medicine, which enables one to move quickly, endure heat and cold and increase digestive power. A poor person can commit any offence still, king is powerless against him, since there is nothing to lose which king can confiscate. A poor person need not fear the thieves, relatives or King.

Nīlakaṇṭha describes doctors who do not know their profession properly and are not sincere about it. Doctor can administer any medicine he likes, if the patient gets well, doctor's expertise is advertised, if not, then doctor can blame the patient for not following dietary restrictions. Doctors slowly learn the secrets of diseases while diseases increase and patients die.

Newly acquired and undigested wealth is the cause of pride. Such wealth inspires thieves and co-heirs. Praises become the word of authority for these newly rich men.

They consider themselves god and others as filthy worms. They do not listen to others, nor recognise acquaintances and they take even mockery as their praise. Nīlakaṇṭha paints the picture of men intoxicated by new wealth. Such men are not ashamed on being served by the respectable ones and elders. Wealth may remain for a short while but its stupor remains for ever. Few coins in hand make one educated and everything and everyone else is belittled and dwarfed.

Nīlakaṇṭha humors the slanderers that they help people in reducing the burden of their wealth. Greedy persons, are so afraid to spend that they even save in religious matters and medicines. They are worried that somebody may ask them something. Even giving away a morsel of food is difficult for them. A ghost protecting wealth gives up when the true owner turns up, but miser never gives up anything.

The tragedy and pathetic part of Kali age is true. Virtue is never recognized. A scholar may get one rupee, a poet may get ten rupees, an actor gets hundred rupees, a hypocrite gets thousands of rupees, but a true scholar well versed in Vedas gets nothing.

Nīlakaṇṭha makes fun of feigned ascetics. Wearing loin cloth, wearing rudrākṣa rosaries, smearing ashes, sitting on holy darbha grass and sitting unstirred for a long while, these are the ways to earn livelihood for a fool. Such cheat should live in holy places and declare him as disciple of a very famous person. Religious rites should be performed before such men who would report it back to a wealthy donor.

Nīlakaṇṭha says, that this is the terrible outcome of Kali age. Just the tenth part of the Kali age has made all the time difficult and unbearable. All the things and events have reversed their course. Wife's speeches are Veda, religion has become means to earn money and nobody believes in the authority of Śāstras and wise people.

Nilakanṭha gives two purposes of composing Kalividāmbanam as, 'to entertain the scholars and please the members of the court, i.e., 'विदुषां प्रीत्यै' and 'राजास्थानानुमोदनम्'. The common members of the court might have clapped and laughed responding to the humour about teachers, doctors, cheats, patients etc., which justifies 'राजास्थानानुमोदनम्'. Another purpose is more important, that is to please the scholars, acceptance by the court scholars and connoisseurs. Nilakanṭha's humour combined with suggestion (व्यङ्ग्य), while exhibiting the vices of Kali age, elevates his composition to much higher level. It is quality humour and satire which attracts finer minds.

Nilakanṭha's Humour

Nilakanṭha humours, satires generally and not in particular. Reader cannot help retrospectively his own behaviour in the light of his satire and still laugh. He uses form of satiric humour to criticise vices and faults and to remove them. His humour is based on different patterns of behaviour in the society. He does not use religious concepts as target of his satire, nor resort to pun (श्लेष). His humour shows uselessness of anything by using contrast. eg.,

मुग्धानि लब्ध्वा पुष्पाणि मुण्डितः किं करिष्यति । (Sabhārañjanaśataka-13)

(What a clean shaved person is going to do with nice, fresh flowers ?)

Virtues of the donor are magnified by the suppliants. Nilakanṭha says,

दोषा अपि गुणायन्ते दातारं समुपाश्रिताः ।

कलिमानं किलालम्ब्य कालमेघ इति स्तुतिः ॥ (Sabhārañjanaśataka-35)

(Vices of the donor become virtues, (that is) if he is dark complexioned, he is praised as 'rain-cloud'.)

Another famous sample of contradiction in human behaviour is,

पितृभिः कलहायन्ते पुत्रानध्यापयन्ति पितृभक्तिम् ।

परदारानुपयन्तः पठन्ति शास्त्राणि दारेषु ॥ (Vairāgyaśataka-24)

(People quarrel with their own fathers and teach their sons to honour the elders. Persons indulging with others' wives, teach right conduct to their own wives.)

Simple facts in the life, like - married daughter visiting fathers house, are brought to lime light showing its effect on father. Daughter when she comes to her father's house collects customary presents, endearments for her children and thus washes the house when she leaves.

भूषणैर्वसनैः पात्रैः पुत्राणामुपलालनैः ।

सकृदागत्य गच्छन्ती कन्या निर्माष्टि मन्दिरम् ॥ (Kali. 46)

Nīlakaṇṭha reveals miser's view that, 'even if I am dead. I will not give money, I will bundle money up and will carry on my head' if this kind of greedyness is there in the suppliant, then one can donate money without worry.'

मृतोऽप्यर्थं न मोक्षयामि बद्ध्वा नेष्यामि मूर्धनि ।

इति चेत् सुदृढो लोभः पात्रे देयमशङ्कितम् ॥ (Sabhārañjanaśataka-38)

Nīlakaṇṭha's method of pointing out contrasts is very effective in many places; viz., 'clouds pour all over without any expectation of returns, but the astrologers strut about proudly bragging about their prediction of rain as if they have bought the world.'

अस्तप्रत्युपकारगन्धमकु तस्वप्रार्थनापेक्षम-

प्यम्भोभिर्भुवमार्द्रयन्ति जलदा जीवन्त्यतो जन्तवः ।

दैवज्ञः पुनरस्ति वृष्टिरिति वागेका मयोक्तेति यद् ।

विश्वं क्रीतमिवाधिगच्छति तदेवाघूर्णते मर्मणि ॥ (Anyāpadeśaśataka-75)

Many such instances are found in Nīlakaṇṭha's works. Nīlakaṇṭha's humour is mainly based on human behaviour and its lacunae. He intends to show the faults in light manner, in order to rectify them. He does not seem to

criticize or hurt anybody's religious feelings. Use of 'Pun' is almost nil. He does not ridicule feelings about god. Nor is it based on erotic emotions. Apart from politics, social conditions, behavioural contrasts he also targets at literature and literateur. It is believed that Nīlakaṇṭha used to give lectures in the Sundareshwara temple, on the banks of Suvarṇa Kamalinī in Madurai. Then Nīlakaṇṭha had plenty of opportunity to observe people from all walks of life. This observation assisted by his humorous nature is reflected in the mock satire of Kaliviḍambanam.

Style

All the verses in Kaliviḍambanam are in Anuṣṭubha metre. According to Mahāliṅgaśāstri of Annamalai University, Nīlakaṇṭha's style is Pāñcālī. He says,

चमत्कृतिर्यदुदघुष्टा सुस्पष्टं काव्यजीवितम् ।

पाञ्चाली च तथा रीतिः पन्थाः स्वोपज्ञ एव च ॥

Though, Nīlakaṇṭha considered 'Pāñcālī' style better according to tradition, he personally liked 'Vaidarbhī' more. It is evident from the stanza, where he says,

‘आदिः स्वादुषु या परा कवयतां काष्ठा यदारोहणे ।

या ते निश्चसितं नवापि च रसा यत्र स्वदन्तेतराम् ।

पाञ्चालीति परम्परापरिचितो वादः कवीनां परम् ।

वैदर्भी यदि सैव वाचि किमितः अपेक्षते स्वर्गेऽपवर्गेऽपि वा ॥

(Nalacaritanāṭakam - III-18)

Many scholars believe that Nīlakaṇṭha's style consists of Mādhurya, Ojas and Saukumārya, therefore it can be called Vaidarbhī as well.

These verses are easy to understand. Humour flows through easy words and construction, it is not obstructed by difficult diction. There is no show of scholarship and spontaneity is there. The style is appealing due to its lucid language. There are no elaborate figures of speeches.

Nīlakaṇṭha is a Literary critic as well. He understands the importance of literary criticism. He says -

गायन्ति वीणा अपि वेणवोऽपि जानन्ति बालाः पशवोऽपि चेदम् ।

काव्यानि कर्तुं परीक्षितुं च द्वित्रा-भवेयुर्न तु वा भवेयुः ॥

(Śivalīlāṛṇavakāvyā - I.14)

(Music is understood as music even by small children and animals, but very few are there who can compose good poetry and who can critically examine it.)

Obviously it suggests that Nīlakaṇṭha is one among the very few. Nīlakaṇṭha has described responsibility of poets. A poet has to give attention and make balance between words and meaning, rasa, bhāva, suggestion (व्यङ्ग्य), sentence and style. He says -

कार्थाः क शब्दाः क रसाः क व्यङ्ग्यभेदाः क च वाक्यरीतिः ।

कियत्सु दृष्टिः कविना न देया किमस्ति राज्ञामियतीह चिन्ता ॥

(Śivalīlāṛṇavakāvyā - I. 30)

Nīlakaṇṭha deems poetic vision as 'Sārasvata Cakṣu' which knows no sleep, nor awakening, which sees everything and this vision can be heard through ears :

अस्ति सारस्वतं चक्षुरज्ञातस्वापजागरम् ।

गोचरो यस्य सर्वोऽपि यत्स्वयं कर्णगोचरः ॥ (Gaṅgā - I. 9)

Nīlakaṇṭha's younger brother Atirātrayajwā has praised the greatness and virtues of Nīlakaṇṭha, in the introduction of Kuśakumudvatīya drama.

This person is the 'Pārijāta tree of Bharadvāja clan and sovereign of Kingdom of all arts, fruit of penances of Śrī Nārāyaṇādhvari - i.e. Nīlakaṇṭha (who) is composer of poems, exponent of Tantras, of sacrifices, orator in many royal courts, renowned, of great eminence, beloved of Dākṣāyaṇi, expert in Śaiva school of thought. He is grandson of Appaya Dikṣita - who is another Lord Siva and he is the composer of Nalacaritanāṭaka.

‘अयं किल भरद्वाजकुलपारावार-पारिजातः सकलकलासाम्राज्य-
सिंहासनाधिपतिस्तत्रभवतः श्रीमतो नारायणतध्वरिणस्तपः परिपाकः, कर्ता
काव्यानां, व्याकर्ता तन्त्राणाम्, आहर्ता क्रतूनां, व्याहर्ता सकलनृपसभेषु,
दिगन्तकीर्तिः, अपारमहिमा, दाक्षायणीवल्लभः, श्रीकण्ठमतसर्वस्ववेदी
श्रीनीलकण्ठाध्वरी । एष खलु द्वितीयशंकररूपाणामप्ययदीक्षितानां नप्ता
नलचरितनाटकप्रबन्धा ।

नटी - कोणु किं णामहेओ एअणात अप्पणेदा ।

सूत्रधारः - नन्वस्यैव सभानेतुरनुजन्मा विदितवेदितव्यः
कविलोकमित्रमतिरात्रयाजी स किल प्रतिरघुवंशादिकर्ता इति रसिकगोष्ठीषु
जोयुष्यते ।

Cakrakavi was a contemporary poet who has written
‘Citratratnākara’. He has expressed his great joy because
Nīlakaṇṭha gave hearing to his poetry and praised. Nīlakaṇṭha's
praise was considered equal to that of a king. It shows
Nīlakaṇṭha's supreme authority in his field. Cakrakavi says in
the Citratratnākara,

पुत्रं चक्रकविं गुणैकवसतिः श्रीलोकनाथः सुधीः

अम्मा चाजनयत् सतीजननुता यं मानितं सज्जनैः ।

षष्ठस्तस्य कृतावजायत परिच्छेदो नुते पाण्ड्यराट्-

चोलोर्वीपतिनीलकण्ठमखिभिः श्रीचित्ररत्नाकरे ॥

In the preface of Nīlakaṇṭhavijayacampu, Dr. S. Kappu
Swami writes about Nīlakaṇṭha, that “Nīlakaṇṭha Dīkṣita is
equally great as an art critic and as an artist, an eminently
practical Ālamkārika whose literary example is always in
delightful unison with the high ideal of poetry revealed in his
critical precepts.” He further praises Nīlakaṇṭha in
beautiful words - viz.,

“उपमा कालिदासस्य भारवेरर्थगौरवम् ।

दण्डिनः पदलालित्यं माघे सन्ति त्रयोगुणाः ॥”

भूम्ना भवन्ति यत्रैते गुणाः सर्वे तथापरे ।

नीलकण्ठस्य वक्रोक्तिः सा मुग्धेन्दुकलानिभा ॥

Notes

1. विद्वद्गुरोर्विहितविश्वजिदध्वरस्य श्रीसर्वतोमुखमहाव्रतयाजिसूनोः ।
श्रीरङ्गराजमखिनः श्रितचन्द्रमौलेरस्त्यप्पदीक्षित इति प्रथितस्तनूजः ॥
- Stone inscription in the Kālakaṇṭheśwara temple at Adayappal. This was built by Appaya Dīkṣita in 1582 A.D.
2. आच्चान्दीक्षितमात्मजं प्रथमजं सोऽजीजनत् पण्डितम् -
त्वच्चादीक्षितमप्यतः कविवरं चिन्नप्पयाख्यं सुतम् ।
पुत्रं चन्द्रकलावतंसमथ चन्द्रापीडभक्तं बुधम् -
सूनुं चाप्यतिरात्रयाजिनमहो नारायणाख्याध्वरी ॥
- आच्चानदीक्षितवंशावली - 13
3. तेषामहं द्वितीयोऽस्मि भूमिदेवीतनूभुवाम् ।
नीलकण्ठ इति ख्यातिं नीतः शम्भोः प्रसादतः ॥
- Gaṅgāvataṛaṇa epic - I. 50.
4. एवं नरेन्द्रशतपूजितपादपद्मः पञ्चाशदब्दसमयान् क्षणवद् व्यपोह्य ।
स्वग्राम एव निवसन् दशवत्सरांश्च श्रीमच्चिदम्बरमगात् गणनाथयज्वा ॥
- Appadīkṣitendravijayam by Śivānandayogīndra.
5. Śāntivilāsa - 8
6. Nāyakas of Tanjore - Vriddhagirishan
7. Gaṅgāvataṛaṇa epic - I. 51-53
8. Nīlakaṇṭhavijayacampū- IV. 21
9. Śivalīlārṇava - VI. 5.
10. Nīlakaṇṭha Vijayacampū 5-144.
11. वार्तिकाभरणग्रन्थनिर्माणव्यक्तनैपुणः ।
श्रीवेंकटेश्वरमखी शिष्ये मय्यनुकम्पते ॥ Gaṅgāvataṛaṇa epic I. 51.
12. Kalividāmbanam - 40.
13. ibid - 38, 39
14. नीलकण्ठदीक्षित व त्यांची काव्यसंपदा - p. 61.
15. Śivalīlārṇava epic - XIV - 46.

श्रीनीलकण्ठदीक्षितविरचितं कलिविडम्बनम्

न भेतव्यं न बोद्धव्यं न श्राव्यं वादिनो वचः ।

झटिति प्रतिवक्तव्यं सभासु विजिगीषुभिः ॥१॥

न = no, not; भेतव्यम् = to be afraid; न = no, not, बोद्धव्यम् = to be understood, न = no, not, श्राव्यम् = to be heard, वादिनः = of the debator, of the opponent, वचः = speech, view, झटिति = quickly, at once, प्रतिवक्तव्यम् = should reply, सभासु = in the assemblies, विजिगीषुभिः = by the aspirer or desirous of victory.

One who aspires to win the debate in the assembly, need not be afraid, need not try to understand opponent's view and need not hear opponent's speech, but should reply at once. (1)

असम्भ्रमो विलज्जत्वम् अवज्ञा प्रतिवादिनि ।

हासो राज्ञः स्तवश्चेति पञ्चैते जय-हेतवः ॥२॥

असंभ्रमः = without confusion, being composed, without agitation, विलज्जत्वम् = shamelessness, अवज्ञा = rudeness, contempt, disregard, प्रतिवादिनि = towards opponent, हासः = laugh, राज्ञः = of king, स्तवः = praise, च = and, इति = thus, पञ्च = five, एते = these, जयहेतवः = causes of victory.

Being composed; shamelessness; contempt towards the opponent; laughing loudly and king's praise, these are the five causes of victory (in the debate). (2)

उच्चैर् उद्घोष्य जेतव्यं मध्यस्थश्चेद् अपण्डितः ।

पण्डितो यदि तत्रैव पक्षपातोऽधिरोप्यताम् ॥३॥

उच्चैः = loudly, उद्घोष्य = shouting, जेतव्यम् = should be won, मध्यस्थः = mediator, judge, अपण्डितः = not learned, पण्डितः = learned, scholar, यदि = if, तत्र = there, एव = indeed, पक्षपातः = partiality, अधिरोप्यताम् = accuse; allege.

If the judge (of the learned assembly) is not learned enough, debate should be won by shouting loudly. And if judge there, is indeed learned, then accuse him of partiality. (3)

लाभो हेतुर्धनं साध्यं दृष्टान्तस्तु पुरोहितः ।

आत्मोत्कर्षो निगमनम् अनुमानेष्वयं विधिः ॥४॥

लाभः = gain, benefit, हेतुः = motive, proban, धनम् = wealth, money, साध्यम् = goal, probandum, दृष्टान्तः = example, तु = emphatic particle meaning certainly, indeed, पुरोहितः = priest, आत्मोत्कर्षः = one's own progress, निगमनम् = purport, conclusion in a syllogism, अनुमानेषु = in the inference, अयम् = this, विधिः = process, method.

Monetary gain is the motive (i.e., Hetu-proban in the process of inference); money is the goal (i.e. साध्य - probandum); priest is the example (दृष्टान्त) and one's own progress is the purport (निगमन). This is real process of reaching inference. (4)

अलभ्यं लप्स्यमानेन तत्त्वं जिज्ञासुना चिरम् ।

जिगीषुणा ह्रियं त्वक्त्वा कार्यः कोलाहलो महान् ॥५॥

अलभ्यम् = not easily attainable, लप्स्यमानेन = desirous of attaining, तत्त्वम् = true knowledge, essence, जिज्ञासुना = by him,

who is desirous to know, चिरम् = for long, जिगीषुणा = by one desirous to win, ह्रियं = shame, त्यक्त्वा = having abandoned, कार्यः = should made, कोलाहलः = uproar, महान् = great.

One who is desirous of knowing the true knowledge which is difficult to attain, may study for a long time. But, he, who wants to win in the debate, should shamelessly make great uproar (in the assembly). (5)

पाठनैर् ग्रन्थ-निर्माणैः प्रतिष्ठा तावदाप्यते ।

एवं तथ्यस्य व्युत्पत्तिर् आयुषोऽन्ते भवेन्न वा ॥६॥

पाठनैः = by teaching, ग्रन्थनिर्माणैः = by producing books, प्रतिष्ठा = fame, तावत् = that much; some, आप्यते = obtains, एवं = thus; like this, तथ्यस्य = of essence, real knowledge, व्युत्पत्तिः = attainment, आयुषः = of the life span, भवेत् = may happen, न = not, वा = or.

One attains fame to some extent through teaching and writing books. But, it is of no importance whether one may obtain real knowledge or one may not till the end of life. (6)

स्तोतारः के भविष्यन्ति मूर्खस्य जगतीतले ।

न स्तौति चेत् स्वयं च स्वं कदा तस्यास्तु निर्वृतिः ॥७॥

स्तोतारः = admirers, के = who (plural), भविष्यन्ति = would be, मूर्खस्य = of a fool, जगतीतले = in this world, न - no, negation, स्तौति = praises, चेत् = if, incase, स्वयम् = himself, one's own self, च = and, then, स्वं = self, कदा = when, तस्य = of him, अस्तु = let it be, निर्वृतिः = satisfaction.

Who would be the admirers of a fool on this Earth ? If a fool does not praise himself, then when shall he get the satisfaction of being praised ? (7)

वाच्यतां समयोऽतीतः स्पष्टम् अग्रे भविष्यति ।

इति पाठयतां ग्रन्थे काठिन्यं कुत्र वर्तते ॥८॥

वाच्यतां = read (you all), समयः = time, stipulated time limit, अतीतः = past, स्पष्टम् = clear, अग्रे = later, भविष्यति = will become, इति = thus, in this manner, पाठयताम् = being taught, ग्रन्थे = in the book, काठिन्यम् = difficulty, कुत्र = where, वर्तते = exists.

“Read (yourself)”, “time is over”, “everything would be clear later”, (thus), if in this manner a teacher teaches, then, where can there be any difficulty in any text ? (8)

अगतित्वमतिश्रद्धा ज्ञानाभासेन तृप्तता ।

त्रयः शिष्यगुणा हचेते मूर्खाचार्यस्य भाग्यजाः ॥९॥

अगतित्वम् = helplessness, अतिश्रद्धा = blind or excessive faith, ज्ञानाभासेन = by the semblence of knowledge, तृप्तता = satisfaction, त्रयः = three, हि = indeed, (letter used to complete the meter), एते = these, मूर्खाचार्यस्य = of the foolish teacher, भाग्यजाः = causing good luck.

Helplessness (for learning), blind faith in the guru and satisfaction only by the semblence of the knowledge, these three qualities of a student are the cause of goodluck of a foolish teacher. (9)

यदि न क्वापि विद्यायां सर्वथा क्रमते मतिः ।

मान्त्रिकास्तु भविष्यामो योगिनो यतयोऽपि वा ॥१०॥

यदि = if, न = no, negation, क्वापि = any where, विद्यायाम् = in the different branches of knowledge, सर्वथा = totally, absolutely, क्रमते = moves, progresses, मतिः = intellect, mind, मान्त्रिकाः = conjurer or incantator, तु = indeed, भविष्यामः = should become, योगिनः = yogis, यतयः = ascetics, अपि = also, वा = or.

If our minds do not progress in any branch of knowledge at all, then we would become conjurers, yogis or ascetics. (10)

अविलम्बे कृत्यसिद्धौ मान्त्रिकैर् आप्यते यशः ।

विलम्बे कर्म-बाहुल्यं विख्याप्यावाप्यते धनम् ॥११॥

अविलम्बे = (अ - no, विलम्ब = delay) = without delay, कृत्यसिद्धौ = in the accomplishment of proposed task, मान्त्रिकैः = the sorcerer, incantator, आप्यते = is obtained, यशः = success, विलम्बे = in the case of delay, कर्मबाहुल्यम् = lot of work, many folded task, विख्याप्य = having declared, अवाप्यते = obtains, धनम् - wealth.

If purpose is accomplished without delay, then the sorcerer gets the merit, and if the work is delayed, then, by declaring the job undertaken as complicated (manyfolded) one, conjurer obtains more money. (11)

सुखं सुखिषु दुःखं च जीवनं दुःखशालिषु ।

अनुग्रहायते येषां ते धन्या खलु मान्त्रिकाः ॥१२॥

सुखम् = happiness, सुखिषु = to those who are happy, दुःखम् = suffering, pain, च = and, जीवनम् = life, दुःखशालिषु = those suffering, unhappy, अनुग्रहायते = benefitted, येषाम् = of those, ते = those, धन्याः = fortunate, खलु = indeed, मान्त्रिकाः = sorcerers.

Those sorcerers, who are benefitted by the happiness of the happy people and suffering of the unhappy people, are indeed fortunate. (12)

यावद् अज्ञानतो मौनम् आचारो वा विलक्षणः ।

तावन्माहात्म्य-रूपेण पर्यवस्यति मान्त्रिके ॥१३॥

यावद् = as much, as long, अज्ञानतो = due to ignorance, मौनम् = silence, आचारः = behaviour, वा = or, विलक्षणः = strange, तवत्

= until then, that long, माहात्म्यरूपेण = in the form of greatness, पर्यवस्यति = results, मान्त्रिके = in the case of sorcerer.

Silence due to ignorance or strange behaviour, in the case of a sorcerer, both result in his greatness. (13)

चारान् विचार्य-दैवज्ञैर् वक्तव्यं भूभुजां फलम् ।

ग्रहचार-परिज्ञानं तेषाम् आवश्यकं यतः ॥१४॥

चारान् = to the spies, servants, विचार्य = having consulted, दैवज्ञैः = by the astrologers, वक्तव्यम् = should say, भूभुजाम् = of the kings, फलम् = fruit, prediction, ग्रहचार = movement of planets / kings, परिज्ञानम् = knowledge, तेषाम् = of those (astrologers), आवश्यकम् = necessary, यतः = also.

Astrologers should predict king's future consulting his servants, for (in the case of king) knowledge of movements of planets and knowledge about king's servants and his enemy spies also is necessary. (14)

पुत्र इत्येव पितरि कन्यकेत्येव मातरि ।

गर्भ-प्रश्नेषु कथयन् दैवज्ञो विजयी भवेत् ॥१५॥

पुत्रः = son, इति = thus, एव = indeed, only, पितरि = to the father, कन्यका = daughter, इति = thus, एव = indeed, only, मातरि = to the mother, गर्भ = fetus, child in the womb, प्रश्नेषु = regarding the question, कथयन् = telling, predicting, दैवज्ञः = astrologer, विजयी = successful, भवेत् = would become.

An astrologer, who predicts regarding the child in womb as a son to the father and as a daughter to the mother, becomes successful. (15)

आयुःप्रश्ने दीर्घमायुर् वाच्यं मौहूर्तिकैर्जनैः ।

जीवन्तो बहु मन्यन्ते मृताः प्रक्षयन्ति कं पुनः ॥१६॥

आयुःप्रश्ने = in the question regarding life (longevity), दीर्घम् = long, आयुः = life, वाच्यम् = should be said, मौहूर्तिकैः जनैः = by the astologers, (जन is person, thus मौहूर्तिकैर्जनैः = means by those persons who are astrologers), जीवन्तः = living, बहु = highly, मन्यन्ते = think, मृताः = dead ones, प्रक्ष्यन्ति = would ask, कम् = to whom, पुनः = again.

The astrologers should answer the questions about life span as long life. If people live long, they highly think of him and if people die early, again, whom would they ask ? (16)

सर्वं कोटि-द्वयोपेतं सर्वं काल-द्वयावधि ।

सर्वं व्यामिश्रमिव च वक्तव्यं दैवचिन्तकैः ॥१७॥

सर्वम् = all, everything, कोटि-द्वय = double meaning, उपेतम् = endowed with, सर्वम् = all, everything, कालद्वय = two time, अवधि = limit, सर्वम् = all, everything, व्यामिश्रम् = mixed, इव = like, as if, च = and, वक्तव्यम् = should tell, दैवचिन्तकैः = by astrologers, (दैव is fate and 'चिन्तक' is one who thinks, together it means by these who think of fate.)

Astrologers should predict everything with double meaning (i.e. may be or may not be), everything with two time limits (i.e. may be today or may not be) and everything as mixed. (17)

निर्धनानां धनावाप्तिं धनिनाम् अधिकं धनम् ।

ब्रुवाणाः सर्वथा ग्राह्या लोकैर्ज्योतिषिका जनाः ॥१८॥

निर्धनानाम् = of the poor people, धन = money, wealth, अवाप्तिम् = gain, धनिनाम् = of wealthy people, अधिकम् = more, धनम् = wealth, money, ब्रुवाणाः = speaking, saying (thus), सर्वथा = totally, always, ग्राह्याः = acceptable, लोकैः = by the people, ज्योतिषिकाः = astrologers, जनाः = persons.

The astrologers, who predict monetary gains for poor and more monetary gains for rich, are always totally acceptable by the people. (18)

शतस्य लाभे ताम्बूलं सहस्रस्य तु भोजनम् ।

दैवज्ञानाम् उपालम्भो नित्यः कार्य-विपर्यये ॥१९॥

शतस्य = of one hundred (coins), लाभे = when profited, when there is gain, ताम्बूलम् = betel leaf, सहस्रस्य = of one thousand (coins) (literally : on the profit of one thousand coins), तु = indeed, भोजनम् = meal, lunch or dinner, दैवज्ञानाम् = of the astrologers, उपालम्भः = reproach, remonstration, नित्यः = always, usually, कार्य = job, task, विपर्यये = wrong.

When one is profited by hundred (Rs.) (according to the prediction of an astrologer), astrologer gets tamboola, when one is profited by thousand (Rs.), astrologer gets free meal and when predictions go wrong, astrologer gets reproach (from the people). (19)

अपि सागरपर्यन्ता विचेतव्या वसुंधरा ।

देशो ह्यरत्निमात्रोऽपि नास्ति दैवज्ञ-वर्जितः ॥२०॥

अपि = even if, also, सागरपर्यन्ता = till the ocean, विचेतव्या = to be searched, वसुंधरा = the earth, देशः = place, region, हि = indeed, अरत्निमात्रः = size of a fist, अपि = even, न = no, not, अस्ति = is, exists, दैवज्ञ = astrologer, वर्जितः = devoid of, bereft of, without.

If the Earth is searched till the Ocean, there is no place even the size of a fist to be found without an astrologer. (20)

वारान् केचिद् ग्रहान् केचित् केचिदृक्षाणि जानते ।

त्रितयं ये विजानन्ति ते वाचस्पतयः स्वयम् ॥२१॥

वारान् = of days of a week, केचित् = some, few, ग्रहान् = of planets, केचित् = some, few, केचित् = some, few ऋक्षाणि = stars,

constellations, जानते = know, त्रितयं = triad, all these three, ये = those who, विजानन्ति = know, ते = they, those, वाचस्पतयः = lords of speech, स्वयम् = oneself.

Some (astrologers) know the days (of week), some know the planets and some know about stars and constellations. Those, who know all these three, are, indeed, Vācaspatīs themselves.

नैमित्तिकाः स्वप्नदृशो दैवतोपासका इति ।

निसर्ग-शत्रवः सृष्टा दैवज्ञानाम् अमी त्रयः ॥२२॥

नैमित्तिकाः = soothsayers, स्वप्नदृशः = those who explain dreams, दैवत = of deity, उपासकाः = worshippers, इति = thus, निसर्ग = natural, nature, शत्रवः = enemies, दैवज्ञानाम् = of astrologers, अमी = these, त्रयः = three.

Naimittikas-Soothsayers (those who explain auspicious and inauspicious signs), Svapnadṛśāḥ - those who explain dreams and worshippers of deities are the three natural enemies created (by the God) of the astrologers.

स्वस्थैर् असाध्य-रोगैश्च जन्तुभिर्नास्ति किञ्चन ।

कातरा दीर्घ-रोगाश्च भिषजां भाग्य-हेतवः ॥२३॥

स्वस्थैः = by the healthy ones, असाध्य = incurable, रोगैः = by diseases, च = and जन्तुभिः = by persons (जन्तु literally means living beings), न = no, negation, अस्ति = exists, to be, is, किञ्चन = something, कातराः = timid, दीर्घ = long lasting, रोगाः = patients, diseases, भिषजाम् = of the doctors, भाग्य = luck, हेतवः = causes.

Doctors gain no benefit from healthy persons and patients suffering from incurable diseases; (but) the timid patients and patients suffering from prolonged diseases are the causes of doctors, fortune. (23)

नातिधैर्यं प्रदातव्यं नातिभीतिश्च रोगिणे ।

नैश्चिन्त्यान्नादिमे दानं नैराश्यादेव नान्तिमे ॥२४॥

न = no, negation, अति = excess, too much, धैर्यम् = courage, प्रदातव्यम् = should be given, to be given, न = no, negation, अति = excess, too much, भीतिः = fear, च = and, रोगिणे = for the patient, नैश्चिन्त्यात् = free-from tension, न = no, negation, आदिमे = prior, previous, दानम् = giving, fee, नैराश्यात् = from depression, एव = certainly, indeed, न = no, negation, अन्तिमे = later, succeeding.

A doctor should not inculcate too much confidence in the patient nor should he frighten the patient too much. The former one would become tension free and give nothing to the doctor and in the latter case, the patient will become too depressed to give anything. (The depressed patient would not see the doctor again, nor would give any fee.).

भैषज्यं तु यथाकामं पथ्यं तु कठिनं वदेत् ।

आरोग्यं वैद्यमाहात्म्याद् अन्यथात्वनपथ्यतः ॥२५॥

भैषज्यम् = concerning medicines, तु = indeed यथाकामम् = according to wish/desire, पथ्यम् = dietary restrictions, तु = indeed, कठिनम् = difficult, strict, वदेत् = should say, prescribe, आरोग्यम् = health, वैद्य = doctor, माहात्म्यात् = due to greatness, अन्यथा = otherwise, or else, तु = indeed, अनपथ्यतः = breach of dietary restrictions.

A doctor may administer medicines according to his wish, but prescribe restrictions regarding diet very strict. If patient is cured that is because of doctor's greatness (expertise) and if not cured, that is because he did not follow the dietary rules.

निदानं रोग-नामानि सात्म्यासात्म्ये चिकित्सितम् ।

सर्वमप्युपदेक्ष्यन्ति रोगिणः सहने स्त्रियः ॥२६॥

निदानम् = diagnosis, रोग = disease, नामानि = names, सात्म्य = favourable, असात्म्ये = unfavourable, चिकित्सितम् = treatment,

सर्वम् = all, everything, total, अपि = also, उपदेक्ष्यन्ति = would instruct, रोगिणः = of a patient, सहने = (in case) long suffering, स्त्रियः = women, ladies.

Even the ladies in the house of a long suffering patient become able to instruct about diagnosis of diseases, names of diseases, what is favourable and unfavourable for the patient and kind of treatment. (The household ladies listen so much about disease continuously from different experimenting doctors, that they become knowledgeable).

जृम्भमाणेषु रोगेषु म्रियमाणेषु जन्तुषु ।

रोगतत्त्वेषु शनकैर् व्युत्पद्यन्ते चिकित्सकाः ॥२७॥

जृम्भमाणेषु = increasing, spread, रोगेषु = in the diseases, म्रियमाणेषु = dying, जन्तुषु = in the beings/mortals, रोगतत्त्वेषु = in secrets of diseases, शनकैः = slowly, gradually, व्युत्पद्यन्ते = learn, get wise, चिकित्सकाः = doctors.

Doctors slowly learn the secrets of diseases while diseases increase and mortals die.

प्रवर्तनार्थमारम्भे मध्ये त्वौषध-हेतवे ।

बहुमानार्थमन्ते च जिहीर्षन्ति चिकित्सकाः ॥२८॥

प्रवर्तनार्थम् = to commence, to start, आरम्भे = in the beginning, मध्ये = in the midway, तु = indeed, औषधहेतवे = for the sake of medicine, बहुमानार्थम् = towards honorarium, अन्ते = in the end, च = and, जिहीर्षन्ति = extract, चिकित्सकाः = doctors.

Doctors extract money in the beginning of treatment for consultation, in the midway for the medicines and (after the disease is cured) at the end as honorarium.

लिप्समानेषु वैद्येषु चिरादासाद्य रोगिणम् ।

दायादाः संप्ररोहन्ति दैवज्ञा मान्त्रिका अपि ॥२९॥

लिप्समानेषु = desirous of obtaining, वैद्येषु = among the doctors, चिरात् = after a long time, आसाद्य = having obtained, रोगिणम् = the patient, दायादाः = relatives, संप्ररोहन्ति = ascend, arrive, sprout, दैवज्ञाः = astrologers, मान्त्रिकाः = enchanters, अपि = also.

When after a long time a serious patient approaches then alongwith the doctors desirous of (extracting money from the patient), the number of relatives, astrologers and enchanters also grow. (Everyone of them is interested in patient's money.)

रोगस्योपक्रमे सान्त्वं मध्ये किञ्चिद् धनव्ययः ।

शनैर् अनादरः शान्तौ स्नातो वैद्यं न पश्यति ॥३०॥

रोगस्य = of the disease, उपक्रमे = during the course of, in the beginning, सान्त्वं = consolation, sympathy, मध्ये = in the midway, किञ्चिद् = little bit, धनव्ययः = expenditure, शनैः = slowly, अनादरः = disrespect, शान्तौ = after the cure, स्नातः = after-taking bath, वैद्यम् = to the doctor, न = no, negation, पश्यति = sees.

At the beginning of the disease, patient seeks consolation from the doctor, spends some money when the disease advances (as the doctor advises). When the disease is (almost cured), slowly shows disrespect towards the doctor and when finally, patient takes bath, he does not see the doctor. (30)

दैवज्ञत्वं मान्त्रिकता भैषज्यं चाटुकौशलम् ।

एकैकम् अर्थ-लाभाय द्वि-त्रि-योगस्तु दुर्लभः ॥३१॥

दैवज्ञत्वं = being expert in astrology, मान्त्रिकता = being expert in incantations, भैषज्यम् = being skilled in medicine, चाटु = sweet talk, कौशलम् = expertise, एकैकम् = even one of these, अर्थ

= money, wealth, लाभाय = for the benefit, द्वि = two, त्रि = three, योगः = combination, तु = indeed, दुर्लभः = rare.

Knowledge of astrology, expertise in spells, knowledge of medicines and skilled in sweet talk, even one quality among these is enough to gain us wealth. Combination of two or three of these qualities (in one person) is, indeed rare.

अनृतं चादुवादश्च धनयोगो महानयम् ।

सत्यं वैदुष्यमित्येष योगो दारिद्र्यकारकः ॥३२॥

अनृतम् = untruth, चादुवादः = flattery, च = and, धनयोगः = attainment of wealth, महान् = great, अयम् = this, सत्यम् = truth, वैदुष्यम् = scholarship, इति = this, thus, एषः = this, योगः = combination, दारिद्र्य = poverty, कारकः = causing.

Untruth and flattery is a great combination leading to wealth. Combination of truth and scholarship causes poverty. (32)

कातर्यं दुर्विनीतत्वं कार्पण्यम् अविवेकता ।

सर्वं मार्जन्ति कवयः शालीनां मुष्टि-किंकराः ॥३३॥

कातर्यम् = cowardice, दुर्विनीतत्वम् = rudeness, कार्पण्यम् = misery, अविवेकता = indiscrimination, सर्वम् = all, मार्जन्ति = washes, wipes, कवयः = poets, शालीनाम् = of rice, मुष्टि = handful, किंकराः = slaves, servants.

Poets, who are slaves of handful of rice, wipe away/wash away the faults like cowardice, rudeness, misery and indiscrimination (of the donor). (33)

न कारणम् अपेक्षन्ते कवयः स्तोतुमुद्यताः ।

किञ्चिदस्तुवतां तेषां जिह्वा फुरफुरायते ॥३४॥

न = no, negation, कारणम् = cause, अपेक्षन्ते = expected, needed, कवयः = poets, स्तोतुम् = to praise, उद्यताः = prepared, bent

on, किञ्चिद् = a little, अस्तुवताम् = not praising, तेषाम् = their, जिह्वा = tongue, फुरफुरायते = wags, becomes restless.

Poets do not need any reason when they are bent on praising. If they do not praise even a little, their tongue becomes restless. (34)

स्तुतं स्तुवन्ति कवयो न स्वतो गुणदर्शिनः ।

कीटः कश्चिदलिर् नाम कियती तत्र वर्णना ॥३५॥

स्तुतम् = praised, स्तुवन्ति = praise, कवयः = poets, न = no, negation, स्वतः = one self, गुणदर्शिनः = observers of the qualities, कीटः = insect, कश्चित् = some, any, अलिः = bumblebee, नाम = named, known as, कियती = so much, तत्र = there, वर्णना = description.

Poets praise that which is already praised. They do not observe the qualities themselves. There is just an insect known as the bumblebee and so much is its description. (35)

एकैव कविता पुंसां ग्रामायाश्चाय हस्तिने ।

अन्ततोऽन्नाय वस्त्राय ताम्बूलाय च कल्पते ॥३६॥

एकैव = only one, कविता = poem, पुंसाम् = for men, ग्रामाय = for (obtaining) a village, अश्वाय = for (obtaining) a horse, हस्तिने = (obtaining) an elephant, अन्ततः = finally, even for, अन्नाय = for (obtaining) food, वस्त्राय = for (obtaining) cloth, ताम्बूलाय = for (obtaining) betel-leaf, च = and, कल्पते = is possible, is enough, is sufficient.

Only one poem is enough to obtain a village, a horse, an elephant, even finally food, clothes and betel-leaf for the men (poets). (36)

शब्दाख्यम् अपरं ब्रह्म सन्दर्भेण परिष्कृतम् ।

विक्रीयते कतिपयैर् वृथान्यैर् विनियुज्यते ॥३७॥

शब्दाख्यम् = known as the word (śabda), अपरम् = another, the second one, ब्रह्म = Brahman, सन्दर्भेण = by the contexts, by the compositions, परिष्कृतम् = refined, विक्रीयते = is sold, कतिपयैः = by some or few, वृथा = useless manner, worthless, अन्यैः = by others, विनियुज्यते = is employed, is used.

Another Brahman, known as the Word, refined by good compositions, is sold by some people and some people use it in useless manner. (37)

वर्णयन्ति नराभासान् वाणीं लब्ध्वापि ये जनाः ।

लब्ध्वापि कामधेनुं ते लाङ्गले विनियुज्यते ॥३८॥

वर्णयन्ति = describe, नराभासान् = virtueless men, वाणीम् = the speech, लब्ध्वा = having obtained, अपि = also, though, even, ये = they, those, जनाः = people, लब्ध्वा = having obtained, अपि = also, though, even, कामधेनुम् = wish giving cow (the celestial cow), ते = they, those, लाङ्गले = at the plough, विनियुज्यते = employ.

Even after acquiring the power of speech, those people (poets) who praise virtueless people, are like those, who after obtaining the Kāmadhenu cow, make her pull the plough. (38)

प्रशंसन्तो नराभासान् प्रलपन्तोऽन्यथान्यथा ।

कथं तरन्तु कवयः कामपारम्य-वादिनः ॥३९॥

प्रशंसन्तः = praising, नराभासान् = to the virtueless men, प्रलपन्तः = blabbering, अन्यथा = differently, anything, अन्यथा = differently, anything, कथम् = how, तरन्तु = may cross, कवयः = poets, कामपारम्यवादिनः = who hold amorous life as the best.

Those poets who praise worthless men, blabber anything as mind pleases and hold amorous life as the best life, how can they cross (the ocean of Samsāra). (39)

यत्संदर्भे यदुल्लेखे यद् व्यङ्ग्ये निभृतं मनः ।

समाधेरपि तज्ज्यायः शंकरो यदि वर्ण्यते ॥४०॥

यत् = which, संदर्भे = (in context) in compositions, यत् = which, उल्लेखे = in the references, in mentioning, यद् = which, व्यङ्ग्ये = in the indicative or implied (literature), निभृतम् = engrossed, मनः = mind, समाधेः = of the absorption, अपि = even, also, तत् = that, ज्यायः = greater; शंकरः = Lord Śiva, यदि = if, वर्ण्यते = is described, praised.

In the compositions, in the references, in the suggestive kind of literature, where mind is totally engrossed, if these literary forms have the description of Lord Śiva then the absorption of mind is greater than the Samādhi. (40)

गृहिणी भगिनी तस्याः श्वशुरौ श्याल इत्यपि ।

प्राणिनां कलिना सृष्टाः पञ्च-प्राणाः इमेऽपरे ॥४१॥

गृहिणी = wife, भगिनी = sister, तस्याः = her, श्वशुरौ = parents-in-law, श्यालः = brother-in-law, इति = thus, अपि = also, even, प्राणिनाम् = of human beings, कलिना = by the Kali, सृष्टाः = are created, पञ्च = five, प्राणाः = prāṇas (five vital airs), इमे = these, अपरे = other.

Wife, her sister, father-in-law and mother-in-law and brother-law are the five other prāṇas of human being created by the Kali age. (41)

जामातारो भागिनेया मातुला दारबान्धवाः ।

अज्ञाता एव गृहिणां भक्षयन्त्याखुवद् गृहे ॥४२॥

जामातारः = sons-in-law, भागिनेयाः = brothers-in-law, मातुलाः =

maternal uncles, दारबान्धवाः = relatives of wife, अज्ञाताः = unknown (those), एव = only, indeed, गृहिणाम् = of the householders, भक्षयन्ति = (they) eat, आखुवद् = like a mouse, गृहे = in the house.

Sons-in-law, brothers-in-law, maternal uncles and relatives of wife eat in the house of the householders without his knowledge like a mouse. (42)

मातुलस्य बलं माता जामातुर् दुहिता बलम् ।

श्वशुरस्य बलं भार्या स्वयमेवातिथेर् बलम् ॥४३॥

मातुलस्य = of maternal uncle, बलम् = strength, power, माता = mother, जामातुः = of son-in-law, दुहिता = daughter, बलम् = strength, श्वशुरस्य = of-father-in-law, बलम् = strength, भार्या = wife, स्वयम् = one's own self, एव = indeed, अतिथेः = of the guest, बलम् = strength.

Maternal uncle's strength (in the house) is mother; son-in-law's strength is daughter (his wife), father-in-law's strength is his wife (mother-in-law) and the host himself is strength of guest. (45)

जामातुर् वक्रंता तावद् यावच्छ्यालस्य बालता ।

प्रबुद्धमात्रे सारल्यं प्रबुद्धेऽस्मिन् पलायनम् ॥४४॥

जामातुः = of son-in-law, वक्रता = crookedness, तावत् = that long, that much, यावत् = as long, श्यालस्य = of brother-in-law, बालता = childishness, young age, प्रबुद्धमात्रे = having grown wise, सारल्यम् = straightness, प्रबुद्धे = when wise and knowledgeable, अस्मिन् = in him, पलायनम् = running away.

Crookedness of son-in-law lasts only till his brother-in-law is Young. When brother-in-law is becoming wise and adult, son-in-law behaves straight and when brother-in-

law actually becomes adult and wise enough, son-in-law leaves the house. (45)

भार्या ज्येष्ठा शिशुः श्यालः श्वश्रूः स्वातन्त्र्य-वर्तिनी ।

श्वशुरस्तु प्रवासी च जामातुर् भाग्य-कारणम् ॥४५॥

भार्या = wife, ज्येष्ठा = the eldest, शिशुः = child, श्यालः = brother-in-law, श्वश्रूः = mother-in-law, स्वातन्त्र्यवर्तिनी = self-willed (woman), श्वशुरः = father-in-law, तु = indeed, प्रवासी = traveller (frequent), च = and, जामातुः = of son-in-law, भाग्यकारणम् = cause of good luck.

When wife is the eldest (in her father's house), brother-in-law is only a child, mother-in-law is self-willed and father-in-law is frequent traveller, such situation is the cause of son-in-law's good luck. (45)

भूषणैर्वसनैः पात्रैः पुत्राणाम् उपलालनैः ।

सकृदागत्य गच्छन्ती कन्या निर्माष्टि मन्दिरम् ॥४६॥

भूषणैः = by ornaments, वसनैः = by garments, पात्रैः = by vessels, पुत्राणाम् = of children, उपलालनैः = by endearments, सकृत् = once, आगत्य = having come, arrived, गच्छन्ती = while going, कन्या = daughter, निर्माष्टि = washes, मन्दिरम् = house.

Buying ornaments, clothes, vessels (for the daughter) and spending for her children's endearments, thus, daughter coming for one time to her father's house, she literally washes it off while going back. (46)

गृहिणी स्वजनं वक्ति शुष्काहारं मिताशनम् ।

पतिपक्ष्यांस्तु बह्वाशान् क्षीरपांस्तस्करानपि ॥४७॥

गृहिणी = wife, स्वजनम् = one's own people, वक्ति = tells, शुष्काहारम् = (eater of) dry food, मिताशनम् = (eater of) limited food, पतिपक्ष्यान् = to husband's relatives, तु = indeed, बहु = much,

many, आशान् = eaters, greedy, क्षीरपान् = eating sweet made from milk, तस्करान् = thieves, अपि = also.

Wife says that her own relatives eat dry and limited food (eat simple food when they visit) and her husband's relatives are, indeed, greedy, eat lot of sweets and even, are thieves. (47)

भार्ये द्वे पुत्रशालिन्यौ भगिनी पतिवर्जिता । - -

अश्रान्त-कलहो नाम योगोऽयं गृहमेधिनाम् ॥४८॥

भार्ये = two wives, द्वे = two, पुत्रशालिन्यौ = two (wives) having sons, भगिनी = sister, पतिवर्जिता = abandoned by husband, अश्रान्तकलहः = ceaseless quarrel, नाम = called, named, योगः = situation, occasion, combination of stars, अयम् = this, गृहमेधिनाम् = of householders.

When one has two wives having sons and a sister abandoned by her husband (in the house), this is the situation called ceaseless quarrel for the householders. (48)

भार्ये द्वे बहवः पुत्रा दारिद्र्यं रोग-सम्भवः ।

जीर्णौ च मातापितरौ एकैकं नरकाधिकम् ॥४९॥

भार्ये = two wives, द्वे = two, बहवः = many, पुत्राः = sons, दारिद्र्यम् = poverty, रोगः = disease, सम्भवः = emergence, जीर्णौ = old, मातापितरौ = mother and father, एकैकम् = even one, नरकाधिकम् = worse than the hell.

Two wives, many sons, poverty, emergence of disease and old parents, even one among these are worse than the hell. (49)

स्मृते सीदन्ति गात्राणि दृष्टे प्रज्ञा विनश्यति ।

अहो महदिदं भूतम् उत्तमर्णाभिशब्दितम् ॥५०॥

स्मृते = by remembering, सीदन्ति = become listless, गात्राणि = limbs, दृष्टे = by seeing, प्रज्ञा = the intellect, विनश्यति = is

destroyed, अहो - oh !, महद् = great, इदम् = this, भूतम् = ghost, उत्तमर्णः = money-lender, अभिशब्दितम् = known as.

Just by remembering whom the limbs become listless; by seeing whom the intellect is destroyed, oh, it is the great ghost known by the word moneylender. (50)

अन्तकोऽपि हि जन्तूनाम् अन्तकालम् अपेक्षते ।

न कालनियमः कश्चिद् उत्तमर्णस्य विद्यते ॥५१॥

अन्तकः = Yama, the Lord of death, अपि = also, हि = indeed, जन्तूनाम् = of the living beings, अन्तकालम् = time of end (death), अपेक्षते = is required, न = no, negation, कालनियमः = restriction of time, कश्चिद् = some, उत्तमर्णस्य = of the money-lender, विद्यते = to be, exists.

The lord of death needs the end moment of living beings' lives to come; but money-lender has no time restriction to come. (51)

न पश्यामो मुखे दंष्ट्रां न पाशं वा कराञ्चले ।

उत्तमर्णम् अवेक्ष्यैव तथाप्युद्विजते मनः ॥५२॥

न = no, negation, पश्यामः = (we) see, मुखे = in the mouth, दंष्ट्राम् = sharp teeth, न = no, negation, पाशम् = snare, वा = or, कराञ्चले = in the hand, उत्तमर्णम् = to money-lender, अवेक्ष्य = having seen, एव = only, indeed, तथापि = even though, उद्विजते = becomes agitated, मनः = mind.

We do not see sharp teeth in the mouth, nor a snare in the hand of a moneylender, still, after seeing a moneylender mind becomes agitated. (52)

शत्रौ सान्त्वं प्रतीकारः सर्वरोगेषु शेषजम् ।

मृत्योर्मृत्युञ्जयध्यानं दारिद्र्ये तु न किञ्चन ॥५३॥

शत्रौ = in the case of enemy, सान्त्वम् = conciliation, प्रतीकारः = defence, सर्वरोगेषु = in all diseases, भेषजम् = medicine, मृत्योः = in the case of the death, मृत्युञ्जयध्यानम् = meditation on Lord Śiva, दारिद्र्ये = in the case of poverty, तु = indeed, न = no, negation, किञ्चन = anything.

Conciliation is defence against an enemy, defence against all diseases is medicine, meditation on Lord Śiva, is defence against death, but there is no defence against poverty. (53)

शक्तिं करोति संचारे शीतोष्णे मर्षयत्यपि ।

दीपयत्युदरे वह्निं दारिद्र्यं परमौषधम् ॥५४॥

शक्तिम् = strength, करोति = does, makes, enables, supply, संचारे = for walking, शीतोष्णे = in the cold and hot season, मर्षयति = endures, अपि = also, दीपयति = enkindles, उदरे = in the stomach, वह्निम् = the fire, दारिद्र्यम् = poverty, परमौषधम् = great medicine.

Supplies energy for walking, causes endurance in hot and cold season, enkindles the fire of hunger in the stomach, indeed, poverty is the greatest medicine. (54)

गिरं स्खलन्तीं मीलन्तीं दृष्टिं पादौ विसंस्फुलौ ।

प्रोत्साहयति यात्रायां राजाज्ञेव दरिद्रता ॥५५॥

गिरम् = speech, स्खलन्तीम् = stammering, मीलन्तीम् = closing, दृष्टिम् = eyes, पादौ = legs, विसंस्फुलौ = trembling, प्रोत्साहयति = encourages, compels, यात्रायाम् = in the case of begging, राजाज्ञा = king's ordinance, इव = like, दरिद्रता = poverty.

With stammering speech, closing of eyes and trembling legs, poverty compels one to beg, like a king's ordinance. (55)

जीर्यन्ति राजविद्वेषा जीर्यन्त्यविहितान्यपि ।

आकिञ्चन्यबलाद्द्यानाम् अन्ततोऽश्मापि जीर्यति ॥५६॥

जीर्यन्ति = worn out, wasted, powerless, राजविद्वेषा = wrath of the king, जीर्यन्ति = worn out, wasted, powerless, अविहितानि = prohibited actions, अपि = also, आकिञ्चन्यबलाद्द्यानाम् = of those whose strength is poverty, अन्ततः = in the end, अश्मा = stone, अपि = also, जीर्यति = digested.

(In the case of poor people) King's wrath is useless, performance of prohibited action does not make any difference, indeed, those whose strength is poverty, they can even digest stones. (56)

नास्य चोरा न पिशुना न दायादा न पार्थिवाः ।

दैन्यं राज्यादपि ज्यायो यदि तत्त्वं प्रबुध्यते ॥५७॥

न = no, negation, अस्य = of this, चोराः = thieves, न = no, negation, पिशुनाः = back-biters, न = no, negation, दायादाः = relatives, co-inheritors, न = No, negation, पार्थिवाः = kings, दैन्यम् = poverty, राज्यात् = from the kingdom, state, अपि = also, even though, ज्यायः = greater, यदि = if, तत्त्वम् = essence, gist, truth, प्रबुध्यते = is known, is understood.

If truth is to be known, then, the poverty is superior than kingdom, (since), it has no (fear of) thieves; no (fear of) slanderers; back-biters, no (fear of) relatives and no (fear of) kings. (57)

प्रकाशयत्यहंकारं प्रवर्तयति तत्स्करान् ।

प्रोत्साहयति दायादाल्लक्ष्मी किञ्चिदुपस्थिता ॥५८॥

प्रकाशयति = manifests, अहंकारम् = (to) ego, प्रवर्तयति = inspires, generates, तत्स्करान् = to the thieves, प्रोत्साहयति = encourages, दायादान् = to the relatives, लक्ष्मीः = wealth, goddess of wealth, किञ्चित् = a little, उपस्थिता = present, obtained, acquired.

When little wealth is aquired, it causes ego to manifest; inspires the thieves and encourages the relatives. (58)

विडम्बयन्ति ये नित्यं विदग्धान् धनिनो जनान् ।

त एव तु विडम्ब्यन्ते श्रिया किञ्चिदुपेक्षिता ॥५९॥

विडम्बयति = make fun, ridicule, ये = those, नित्यम् = always, विदग्धान् = to learned people; scholars, धनिनः = wealthy people, जनान् = to people, ते = those, एव = indeed, तु = indeed, certainly, विडम्ब्यन्ते = are ridiculed, श्रिया = by the goddess of wealth, किञ्चिदुपेक्षिता = slightly ignored.

Those wealthy people, who always make fun of learned people, they themselves become subject of ridicule, when they are slightly ignored by the goddess of wealth. (59)

प्रामाण्यबुद्धिः स्तोत्रेषु देवताबुद्धिरात्मनि ।

कीट-बुद्धिर्मनुष्येषु नूतनायाः श्रियः फलम् ॥६०॥

प्रामाण्यबुद्धिः = belief in the authenticity, स्तोत्रेषु = in the praises, देवताबुद्धिः = thinking as god, आत्मनि = in one's own self, कीटबुद्धिः = thinking as insects, मनुष्येषु = about human beings, नूतनायाः = of newly acquired, श्रियः = of wealth, फलम् = fruit, outcome, result.

Considering one's own praise as credible; thinking oneself as god and considering fellow humans as insects, is the result of newly acquired wealth. (60)

शृण्वन्त एव पृच्छन्ति पश्यन्तोऽपि न जानते ।

विडम्बनानि धनिकाः स्तोत्राणीत्येव मन्वते ॥६१॥

शृण्वन्तः = while listening, एव = indeed, only, पृच्छन्ति = ask questions, पश्यन्तः = while seeing, अपि = even though, न = no, negation, जानते = recognize, know, विडम्बनानि = mockery,

धनिकाः = wealthy people, स्तोत्राणि = praises, इति - thus, एव = indeed, मन्वते = believe, consider.

Wealthy people ask questions though they listen; do not recognize others, though they see and they take mockery as their praise. (61)

आवृत्य श्रीमदेनान्धान् अन्योन्य-कृत-संविदः ।

स्वैरं हसन्ति पार्श्वस्था बालोन्मत्त-पिशाचवत् ॥६२॥

आवृत्य = surrounded, concealed, श्रीमदेन = by intoxication of wealth, अन्धान् = to the blinds, अन्योन्य = mutual, कृत = done, संविदः = understanding, स्वैरम् = deliriously, freely, हसन्ति = laugh, पार्श्वस्थाः = those on the sides, nearby, बाल = child, उन्मत्त = mad man, पिशाचवत् = like a ghost.

People present nearby come to mutual understanding and surround those who are blinded by the intoxication of wealth (and) laugh deliriously like a child, mad man and a ghost. (62)

स्तोतव्यैः स्तूयते नित्यं सेवनीयैश्च सेव्यते ।

न बिभेति न जिहेति तथापि धनिको जनः ॥६३॥

स्तोतव्यैः = by the praiseworthy, स्तूयते = praised, नित्यम् = always, daily, सेवनीयैः = by these who are worth serving, च = and, सेव्यते = is served, न = no, negation, बिभेति = afraid of, न = no, negation, जिहेति = ashamed of, तथापि = even though, धनिकः = wealthy, जनः = person.

Wealthy person is neither afraid nor ashamed of when praiseworthy people always praise him and worthserving people always serve him. (63)

क्षणमात्रं ग्रहावेशो याममात्रं सुरामदः ।

लक्ष्मीमदस्तु मूर्खाणामादेहाद् अनुवर्तते ॥६४॥

क्षणमात्रम् = for a moment, temporarily, ग्रहावेशः = possession by a ghost, याममात्रम् = for three hours, सुरामदः = intoxication of wine, लक्ष्मीमदः = pride of wealth, तु = indeed, मूर्खाणाम् = of foolish people, आदेहात् = for a life time, अनुवर्तते = follows, lasts.

Possession by ghost lasts only for few moments, wine's intoxication lasts for few hours, but pride of wealth lasts for a lifetime in the case of fools. (64)

श्रीर् मासम् अर्धमासं वा चेष्टित्वा विनिवर्तते ।

विकारस्तु तदारब्धो नित्यं लशुनगन्धवत् ॥६५॥

श्रीः = goddess of wealth, मासम् = for a month, अर्धमासम् = for a fortnight, वा = or, चेष्टित्वा = having exhibited, विनिवर्तते = leaves, goes away, विकारः = change, perversion, तु = certainly, indeed, तदारब्धः = started by it, नित्यम् = always, लशुनगन्धवत् = like the odour of garlic.

The goddess of wealth Lakṣmī exhibits her powers for about a fortnight or for a month and leaves, but, perversion started by her remains for ever, like the smell of garlic. (65)

कण्ठे मदः कोद्रवजो हृदि ताम्बूलजो मदः ।

लक्ष्मीमदस्तु सर्वाङ्गे पुत्र-दार-मुखेष्वपि ॥६६॥

कण्ठे = in the throat, मदः = intoxication, कोद्रवजः = wine made from kodrava grain, हृदि = in the heart, ताम्बूलजः = effect of betel-leaf, मदः = intoxication, लक्ष्मीमदः = pride of wealth, तु = indeed, सर्वाङ्गे = in the whole body, पुत्र-दार-मुखेषु = on the faces of son and wife, अपि = also.

Influence of wine prepared from Kodrava grain is felt in the throat, effect of betel-leaf is felt in the heart, but pride of wealth is seen in the whole body and also on the faces of wife and sons. (66)

यत्रासीदस्ति वा लक्ष्मीस्तथोन्मादः प्रवर्तताम् ।

कुलेऽप्यवतरत्येष कुष्ठापस्मारवत् कथम् ॥६७॥

यत्र = where, आसीत् = was, अस्ति = is, वा = or, लक्ष्मीः = wealth, तथा = like that, उन्मादः = madness, craze, प्रवर्तताम् = let it be, कुले = in the family, अपि = also, अवतरति = transmits, एषः = this, कुष्ठ = leprosy, अपस्मारवत् = like epilepsy, कथम् = how, in what way.

Let there be money-mania where there was or there is wealth, but see how this mania is transmitted in the good families like leprosy and epilepsy. (67)

अध्यापयन्ति शास्त्राणि तृणीकुर्वन्ति पण्डितान् ।

विस्मारयति जातिं स्वां वराटाः पञ्चषाः करे ॥६८॥

अध्यापयन्ति = teach, शास्त्राणि = sciences, तृणीकुर्वन्ति = makes worthless (like grass), पण्डितान् = to the scholars, विस्मारयति = causes to forget, जातिम् = caste, स्वाम् = one's own, वराटाः = coins, पञ्चषाः = five or six, करे = in hand.

Five or six coins (little wealth) in hand teach the sciences; make scholars worthless and cause one to forget one's own caste. (68)

बिभर्तु भृत्यान् धनिको दत्तं वा देयमर्थिषु ।

यावद् याचक-साधर्म्यं तावल्लोको न मृष्यति ॥६९॥

बिभर्तु = may support, भृत्यान् = to servants, धनिकः = wealthy person, दत्तम् = given, वा = or, देयम् = to be given, अर्थिषु = to

supplicant, यावद् = as long as, याचक-साधर्म्यम् = similarity with supplicants, तावत् = that long, लोकः = people, न = no, negation, मृष्यति = to care for.

Let the wealthy person support his servants, let him give alms to supplicants, but as long as that wealthy person himself looks like a beggar, people do not care for him. (69)

धनभारो हि लोकस्य पिशुनैरेव धार्यते ।

कथं ते तं लघूकर्तुं यतन्तेऽपरथा स्वतः ॥७०॥

धनभारः = burden of wealth, हि = indeed, लोकस्य = of people, पिशुनैः = by the slanderer, एव = only, indeed, धार्यते = is borne, कथम् = how, ते = they, तं = to that, लघूकर्तुम् = to decrease, reduce, यतन्ते = try, अपरथा = otherwise, स्वतः = themselves.

Burden of people's wealth is definitely borne by slanderers (or backbiters), otherwise, why should they continuously try to reduce it themselves. (70)

श्रमानुरूपं पिशुने किमुपक्रियते नृपैः ।

द्विगुणं त्रिगुणं चैव कृतान्तो लालयिष्यति ॥७१॥

श्रमानुरूपम् = befitting to efforts, पिशुने = to a slanderer, किम् = what, उपक्रियते = bestows, reward, नृपैः = by the kings, द्विगुणम् = double, त्रिगुणम् = treble, triple, च = and, एव = indeed, कृतान्तः = the god of death, लालयिष्यति = will appreciate.

What kings can reward to a slanderer befitting his efforts ! Only the Lord of Death will appreciate him doubly or trebly. (71)

गोकर्णे भद्रकर्णे च जपो दुष्कर्म-नाशनः ।

राजकर्णे जपः सद्यः सर्व-कर्म-विनाशनः ॥७२॥

गोकर्णे = in the holy place Gokarna, भद्रकर्णे = in the holy place Bhadrakarna, च = and, जपः = recitation of sacred

mantra, दुष्कर्मनाशनः = destroyer of bad karma, राजकर्णे = in the ears of the king, जपः = back biting, सद्यः = instantly, सर्व-कर्म-विनाशनः = destroyer of all karmas.

The japa performed at the holy places Gokarna and Bhadrakarna destroys only bad karma, but japa (backbiting) made in the king's ears immediately destroys all the karma. (72)

न स्वार्थं किञ्चिदिच्छन्ति न प्रेर्यन्ते च केनचित् ।

परार्थेषु प्रवर्तन्ते शठाः सन्तश्च तुल्यवत् ॥७३॥

न = no, negation, स्वार्थम् = one's own interest, किञ्चिद् = little bit, something, इच्छन्ति = desire, न = no, negation, प्रेर्यन्ते = inspire by, न = no, negation, केनचित् = by somebody, परार्थेषु = in the interests of others, प्रवर्तन्ते = become active, शठाः = swindlers, सन्तः = saints, good people, च = and, तुल्यवत् = almost equal.

Good people and the swindlers are almost equal, since they both do not desire anything for themselves, not they are inspired by anybody else, but they both work for others. (73)

कालान्तरे ह्यनर्थाय गृध्रो गेहोपरि स्थितः ।

खलो गृहसमीपस्थः सद्योऽनर्थाय देहिनाम् ॥७४॥

कालान्तरे = after sometime, in future, हि = indeed, अनर्थाय = bringing bad luck or calamity, गृध्रः = vulture, गेहोपरि = on the top of the house, स्थितः = standing, stationed, खलः = wicked person, गृहसमीपस्थः = dwelling in the vicinity of house, सद्यः = instantly, अनर्थाय = bringing bad luck or calamity, देहिनाम् = of the people.

When a vulture sits on the house, it brings calamity in the future (i.e., after some time), but a wicked person in the vicinity of the house brings calamity instantly for the people. (74)

शुष्कोपवासो धर्मेषु भैषज्येषु च लङ्घनम् ।

जपयज्ञश्च यज्ञेषु रोचते लोभशालिनाम् ॥७५॥

शुष्कोपवासः = fasting without food, धर्मेषु = in the religious matters, भैषज्येषु = in the matter of medicines, च = and, लङ्घनम् = fasting, जपयज्ञः = sacrifice in the form of japa, च = and, यज्ञेषु = in the religious sacrifices, रोचते = prefer, like, लोभशालिनाम् = of the covetous people.

Covetous people like dry fasting in the religious matters, among medicines they like simple fasting and among religious sacrifices they like japa sacrifice. (75)

किं वक्ष्यतीति धनिको यावद् उद्विजते मनः ।

किं प्रक्ष्यतीति लुब्धोऽपि तावदुद्विजते ततः ॥७६॥

किम् = what, वक्ष्यति = would say, इति = thus, धनिकः = rich person, यावद् = as long, उद्विजते = agitate, मनः = mind, किम् = what, प्रक्ष्यति = would ask, इति = thus, लुब्धः = greedy, अपि = also, तावत् = that long, उद्विजते = agitate, ततः = from that, even more.

As the mind is agitated about what a rich person may say, but mind is even more agitated about what a greedy person may ask. (76)

सर्वम् आतिथ्य-शास्त्रार्थं साक्षात्कुर्वन्ति लोभिनः ।

भिक्षा-कवलमेकैकं ये हि पश्यन्ति मेरुवत् ॥७७॥

सर्वम् = all, आतिथ्य = hospitality, शास्त्रार्थम् = essence of science, साक्षात्कुर्वन्ति = perceive, लोभिनः = greedy ones, भिक्षाकवलम् = a morsel of alms, एकैकम् = even one, each, ये = those, हि = indeed, पश्यन्ति = see, मेरुवत् = like the Meru mountain.

Greedy ones do perceive the complete meaning of science of hospitality. Each morsel of food, which they have to give as alms, they see it as the Meru Mountain. (77)

धनपालः पिशाचो हि दत्ते स्वामिन्युपस्थिते ।

धनलुब्धः पिशाचस्तु न कस्मैचन दित्सति ॥७८॥

धनपालः = guardian of wealth, पिशाचः = ghost, हि = indeed, दत्ते = gives, returns, स्वामिनि = the owner, उपस्थिते = being present, having approached, धनलुब्धः = one greedy of wealth, पिशाचः = ghost, तु = indeed, न = no, negation, कस्मैचन = to anybody, दित्सति = wish to give.

The ghost, who protects the wealth, returns it when the true owner approaches, but a ghost-like person greedy of wealth does never wish to give anything to anybody. (78)

दातारोऽर्थिभिरर्थ्यन्ते दातृभिः पुनरर्थिनः ।

कर्तृकर्मव्यतीहाराद् अहो निम्नोन्नतं कियत् ॥७९॥

दातारः = donors, अर्थिभिः = by supplicants, अर्थ्यन्ते = are begged, are sought, दातृभिः = by the donors, पुनः = again, अर्थिनः = supplicants, कर्तृकर्म-व्यतीहाराद् = by the interchange of agent (कर्तृ) and object (कर्म), अहो = oh !, निम्नोन्नतम् = inferior and superior, कियत् = how much.

The donors are sought by the supplicants and again, supplicants are sought by the donors. Due to the interchange of agent and object (in the sentence), see how much one becomes the superior and inferior. (79)

स्वस्मिन्नसति नार्थस्य रक्षकः सम्भवेदिति ।

निश्चित्यैव स्वयमपि भुङ्क्ते लुब्धः कथञ्चन ॥८०॥

स्वस्मिन् = within one's own self, असति = not existing, न = no, negation, अर्थस्य = of wealth, रक्षकः = protector, guardian, सम्भवेत् = may exist, इति = thus, निश्चित्य = having decided, एव = thus, स्वयमपि = even himself, भुङ्क्ते = eats, लुब्धः = miser, greedy, कथञ्चन = somehow.

If one's own self does not exist, then there will not be the protector of money, deciding thus a miser eats somehow to sustain himself. (80)

प्रस्थास्यमानः प्रविशेत् प्रतिष्ठेत् तु दिने दिने ।

विचित्रान् उल्लिखेद् विघ्नांस्तिष्ठासुर् अतिथिश्चिरम् ॥८१॥

प्रस्थास्यमानः = prepared to leave, प्रविशेत् = enter, प्रतिष्ठेत् = should stay, तु = indeed, दिने दिने = every day, विचित्रान् = strange, various, उल्लिखेत् = should mention, pose, विघ्नान् = difficulties, तिष्ठासुः = desirous of staying, अतिथिः = guest, चिरम् = for longer period.

A guest, who wants to stay for a longer period, should approach the house in a manner as if he is to leave immediately. Everyday he should stay on posing different difficulties and pretexts. (81)

प्रदीयते विदुष्येकं कवौ दश नटे शतम् ।

सहस्रं दाम्भिके लोके श्रोत्रिये तु न किञ्चन ॥८२॥

प्रदीयते = is given, विदुषि = unto the scholar, एकम् = one (coin), कवौ = to a poet, दश = ten (coins), नटे = to an actor, शतम् = hundred (coins), सहस्रम् = thousand, दाम्भिके = hypocrite, cheater, लोके = in this world, श्रोत्रिये = to a profound Vedic scholar, तु = indeed, न = no, negation, किञ्चन = something.

One (rupee) is offered to a scholar, ten (Rupees) are given to a poet, hundred (Rupees) are given to an actor and thousand (Rupees) are presented to a hypocrite (cheater), in this world, but, to a scholar, well-versed in the Vedas, nothing is given. (82)

घटकं सम्यगाराध्य वैराग्यं परमं वहेत् ।

यावदर्थः प्रसिध्यन्ति यावच्चापलमावृतम् ॥८३॥

घटकम् = mediator, सम्यक् = properly, आराध्य = having satisfied, वैराग्यम् = detachment, परमम् = great, वहेत् = exhibit, bear, यावत् = as long, अर्थाः = desired results, goals, purpose, प्रसिध्यन्ति = fulfil, यावत् = as long, चापलम् = mischief, आवृतम् = concealed.

Properly satisfying a mediator, one should exhibit great detachment (as an ascetic), as long as the mischief is concealed, as long as the desires (about moneymaking) are fulfilled. (83)

एकतः सर्वशास्त्राणि तुलसीकाष्ठमेकतः ।

वक्तव्यं किञ्चिद् इत्युक्तं वस्तुतस्तुलसी वरा ॥८४॥

एकतः = on one side, सर्वशास्त्राणि = all sciences, तुलसीकाष्ठम् = stick of Tulsī (holy Basil), एकतः = on one side, वक्तव्यम् = to be said, किञ्चित् = something, इति = thus, उक्तम् = said, वस्तुतः = in fact, तुलसी = Tulasī plant, holy basil, वरा = the best.

All the sciences are on one side and the stick of Tulsī plant is on the other. If something is to be said in this regard, then, (we can say that), infact Tulasī is the best. (84)

विस्मृतं वाहटेनेदं तुलस्याः पठता गुणान् ।

विश्वसंमोहिनी वित्तदायिनीति गुण-द्वयम् ॥८५॥

विस्मृतम् = forgotten, वाहटेन = by Vāgbhaṭa, इदम् = this, तुलस्याः = of Tulasī plant, पठता = while listing, while relating, गुणान् = virtues, qualities, विश्वसंमोहिनी = attracting all, वित्तदायिनी = bestower of riches, इति = thus, गुणद्वयम् = two qualities.

While relating the qualities of Tulasī plant, Vāgbhaṭa forgot to tell its two (special) qualities, viz., all-attracting and bestower of wealth. (85)

कौपीनं भसितालेपो दर्भा रुद्राक्ष-मालिका ।

मौनम् एकासनं चेति मूर्ख-संजीवनानि षट् ॥८६॥

कौपीनम् = loin cloth, भसित = ashes, आलेपः = smearing, दर्भाः = Darbha grass, रुद्राक्ष-मालिका = rosary of Rudrākṣa beads, मौनम् = silence, एकासनम् = sitting unstirred in one posture, च = and, इति = thus, मूर्ख-संजीवनानि = means of livelihood of a fool, षट् = six.

Wearing the loin cloth, smearing the ashes on the body, sitting on the Darbha grass, rosary of Rudrākṣa beads in the hand, observing silence and sitting unstirred in single posture are the six ways of a fool to earn livelihood. (86)

वासः पुण्येषु तीर्थेषु प्रसिद्धश्च मृतो गुरुः ।

अध्यापनवृत्तयश्च कीर्तनीया धनार्थिभिः ॥८७॥

वासः = dwelling, पुण्येषु = in holy, तीर्थेषु = places, प्रसिद्धाः = famous, well known, च = and, मृतः = dead, गुरुः = guru, अध्यापन-वृत्तयः = occupation of teaching, च = and, कीर्तनीया = to be declared, धनार्थिभिः = desirous of wealth.

Those who wish to make money, should stay in a very holy places; declare a famous dead scholar as guru and if asked about occupation, reply it as a teaching. (87)

मन्त्रभ्रंशे संप्रदायः प्रयोगश्च्युत-संस्कृतौ ।

देश-धर्मस्त्वनाचारे पृच्छतां सिद्धमुत्तरम् ॥८८॥

मन्त्रभ्रंशे = in case of wrong recitation of mantra, संप्रदायः = tradition, प्रयोगः = usage, च्युतसंस्कृतौ = in wrong Sanskrit speech, देश-धर्मः = custom of the land, तु = indeed, अनाचारे = in improper conduct, पृच्छताम् = in case of the query, for those we enquire, सिद्धम् = ready, उत्तरम् = reply.

If Mantra-recitation is wrong, then tell it as tradition; if Sanskrit speech is wrong, then tell that such constructions are found (in usage) and in the case of improper conduct, then declare it as custom in your native place. Thus, for any such query the answer should be ready. (88)

यथा जानन्ति बहवो यथा वक्ष्यन्ति दातरि ।

तथा धर्मं चरेत् सर्वं न वृथा धर्ममाचरेत् ॥८९॥

यथा = as, जानन्ति = know, बहवः = many, यथा = as, वक्ष्यन्ति = say, speak, दातरि = to the donor, तथा = like that, धर्मम् = religious rites, duties, चरेत् = should perform, सर्वम् = all, न = no, negation, वृथा = in vain, धर्मम् = religious rites, आचरेत् = should perform.

One should not perform religious rites aimlessly, but, one should perform them in a manner so that many people know about it and they report it to the donor. (89)

सदा जपपटो हस्ते मध्ये मध्येऽक्षि-मीलनम् ।

सर्वं ब्रह्मेति वादश्च सद्यः प्रत्यय-हेतवे ॥९०॥

सदा = always, जपपटः = bag holding rosary, हस्ते = in hand, मध्ये मध्ये = in between, अक्षिमीलनम् = closing eyes, सर्वम् = all, everything, ब्रह्म = the Brahman, the Supreme Self, इति = thus, वादः = statements, च = and, सद्यः = instantly, प्रत्यय-हेतवे = causes of trust.

Always holding a bag containing rosary in hand; closing eyes in between at proper intervals and declaring, all this is Brahman, are causes of creating trust immediately among the people. (90)

आमध्याह्नं नदीवासः समाजे देवतार्चनम् ।

सततं शुचिवेषश्चेत्येतद् दम्भस्य जीवितम् ॥९१॥

आमध्याह्नम् = until the midday, noon, नदीवासः = remaining in river, समाजे = in the society, in the gathering, देवतार्चनम् =

worshipping deities, सततम् = continuously, always, शुचिवेषः = clean attire, च = and, इति = thus, एतद् = this, दम्भस्य = of a hypocrite, cheater, जीवितम् = life style.

Remaining in the river till noon, worshipping the deities before a big gathering and wearing always very clean clothes is the life style of a hypocrite. (91)

तावद् दीर्घं नित्य-कर्म यावत् स्याद् द्रष्टृमेलनम् ।

तावत् संक्षिप्यते सर्वं यावद् द्रष्टा न विद्यते ॥९२॥

तावत् = that long, दीर्घम् = lengthened, prolonged, नित्यकर्म = daily rituals, यावत् = that long, स्यात् = would be, द्रष्टृमेलनम् = gathering of onlookers, तवत् = that long, संक्षिप्यते = to be shortened, सर्वम् = all, यावत् = that long, द्रष्टा = onlooker, spectator, न = no, negation, विद्यते = available.

As long as the gathering of onlookers is there, daily religious rites and rituals are prolonged. When there is no spectator, then everything is shortened. (92)

आनन्द-बाष्प-रोमाञ्चौ यस्य स्वेच्छा-वशंवदौ ।

किं तस्य साधनैर् अन्यैः किंकराः सर्वपार्थिवाः ॥९३॥

आनन्द = happiness, बाष्प = tears, रोमाञ्चौ = bristling of hair with thrill, यस्य = whose, स्वेच्छा-वशंवदौ = dependent on one's own will, किम् = what, तस्य = his, साधनैः = by the instruments, अन्यैः = other, किंकराः = servants, सर्वपार्थिवाः = all kings.

One who has tears of joy and bristling of hair with thrill, dependent on his own will (i.e., one who can create them at will) then what use is of any other means (of cheating) to him. All kings become his servants. (94)

दण्ड्यमाना विकुर्वन्ति लाल्यमानास्ततस्तराम् ।

दुर्जनानामतो न्याय्यं दूराद् एव विसर्जनम् ॥९४॥

दण्ड्यमानाः = being punished, admonished, विकुर्वन्ति = turn against, लाल्यमाना = being coaxed, ततस्तराम् = more than that, दुर्जनानाम् = of the wicked persons, अतः = therefore, न्याय्यम् = justifiable, दूरात् = from the distance, एव = only, विसर्जनम् = avoiding.

Wicked people turn against you if you punish them, and if you coax them indulgently, they become more against you. Therefore, avoiding wicked people from a distance is the most appropriate course. (94)

अदानम् ईषद् दानं च किञ्चित् कोपाय दुर्धियाम् ।

सम्पूर्णदानं प्रकृतिर् विरामो वैरकारणम् ॥९५॥

अदानम् = not giving, not donating, ईषद् = a little, दानम् = giving, donating, च = and, किञ्चित् = a little, कोपाय = for the anger, दुर्धियाम् = of wicked people, of evilminded, सम्पूर्णदानम् = giving, donating totally, प्रकृतिः = nature, विरामः = stoppage, ceasing, वैरकारणम् = cause of enmity.

Not giving anything and giving a little makes wicked people little angry. If given completely, they go back to their wicked nature and if you stop giving, it becomes cause of enmity. (95)

ज्यायान् असंस्तवो दुष्टैर् ईर्ष्यायै संस्तवः किल ।

अपत्य-संबन्ध-विधिस्त्वनर्थायैव केवलम् ॥९६॥

ज्यायान् = better (course), असंस्तवः = no acquaintance, दुष्टैः = with wicked people, ईर्ष्यायै = for jealousy, संस्तवः =

acquaintance, किल = infact, अपत्य = off spring, संबन्ध = relation, विधि: = rite, (marriage rite), तु = indeed, अनर्थाय = for disaster, एव = certainly, केवलम् = only.

Having no acquaintance with wicked people is the best course, since acquaintance leads only to jealousy. Marrying one's son or daughter in wicked person's house is nothing but calamity. (97)

ज्ञातेयं ज्ञानहीनत्वं पिशुनत्वं दरिद्रता ।

मिलन्ति यदि चत्वारि तदिशेऽपि नमो नमः ॥९७॥

ज्ञातेयम् = person of same caste, ज्ञानहीनत्वम् = ignorance, bereft of knowledge, पिशुनत्वम् = slandering, back-biting, दरिद्रता = poverty, मिलन्ति = join together, यदि = though, if, चत्वारि = four, तत् = that, दिशे = to the direction, अपि = even, नमो नमः = salutations.

Person belonging to same caste, ignorance, slandering nature and poverty, where all these four things are together, bid goodbye even to that direction. (97)

पर-छिद्रेषु हृदयं पर-वार्तासु च श्रवः ।

पर-मर्मणि वाचं च खलानाम् असृजद् विधिः ॥९८॥

परछिद्रेषु = in others faults, हृदयम् = heart, परवार्तासु = in others gossip, च = and, श्रवः = ears, परमर्मणि = in weak points (of others), वाचम् = to speech, च = and, खलानाम् = of the wicked, असृजत् = created, विधिः = the creator, Brahmā.

The Creator has created hearts of wicked persons in the faults of others, their ears in the others gossip and their speech in the week points of others. (98)

विषेण पुच्छ-लग्नेन वृश्चिकः प्राणिनाम् इव ।

कलिना दशमांशेन सर्वः कालोऽपि दारुणः ॥९९॥

विषेण = by the poison, पुच्छलग्नेन = attached to tail, वृश्चिकः = scorpion, प्राणिनाम् = of living beings, इव = like, कलिना = by Kali (age), दशमांशेन = by tenth part, सर्वः = all, कालः = time, अपि = even, दारुणः = terrible, difficult.

The scorpion is terrible for all beings because of the poison attached to its tail. Similarly, because of the tenth part of the Kali age, the whole time has become difficult. (99)

यत्र भार्या-गिरो वेदा यत्र धर्मोऽर्थसाधनम् ।

यत्र स्वप्रतिभा-मानं तस्मै श्रीकलये नमः ॥१००॥

यत्र = where, भार्यागिरः = wife's speeches, वेदाः = Vedas (authority), यत्र = where, धर्मः = religion, अर्थसाधनम् = pursuit of wealth, यत्र = where, स्वप्रतिभा = one's own intellect, मानम् = authority, standard, तस्मै = to him, श्रीकलये = to Śrī Kali (age), नमः = salutation.

Salutation to that Kali age, where wives, speeches are the Vedas, where religion is means of earning money and one's own intellect is authority. (100)

कामम् अस्तु जगत्-सर्वं कालस्यास्य वशंवदम् ।

काल-काल-प्रपन्नानां कालः किं नः करिष्यति ॥१०१॥

कामम् = may be, अस्तु = there is, जगत् = the world, सर्वम् = all, कालस्य = of time, death, अस्य = of this, वशंवदम् = under power of, काल = of time, death कालप्रपन्ननाम् = of those taken refuge in Śiva, कालः = death, किम् = what, नः = us, करिष्यति = will do.

May the whole world be under the power of Time (death), but we have taken refuge in Him (Śiva), who is Kāla (death) of time (death). What time (death) can do to us ? (101)

कविना नीलकण्ठेन कलेर् एतद् विडम्बनम् ।

रचितं विदुषां प्रीत्यै राजास्थानानुमोदनम् ॥१०२॥

कविना = by the poet, नीलकण्ठेन = by Nilakaṇṭha, कलेः = of Kali, एतद् = this, विडम्बनम् = mockery, रचितम् = composed, विदुषाम् = of the scholars, प्रीत्यै = for satisfaction, राजास्थान = the king's court, अनुमोदनम् = pleasing.

The poet Nilakaṇṭha has composed this mockery of Kali age in order to entertain the scholars and please the members of the court. (101)

इति श्रीनीलकण्ठदीक्षितविरचितं कलिविडम्बनम् ।

Here ends the Mockery of Kali Age composed by
Śrī Nilakaṇṭha Dīkṣita.

Appendix

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